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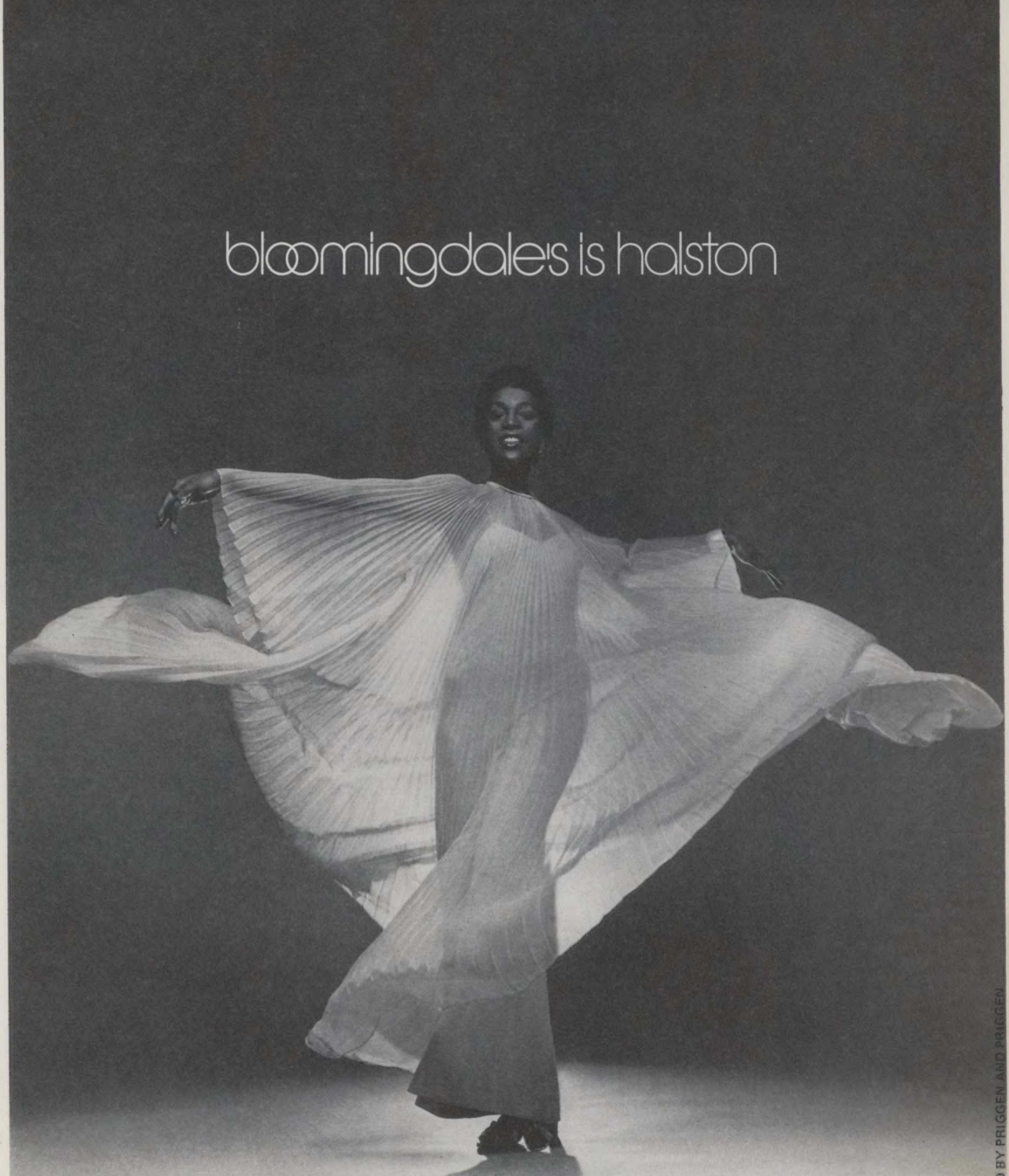
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APRIL, 1974

(INCORPORATING VANITY FAIR)

VOGUE

PERRY L. RUSTON, Chairman

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AVEDON

COVER: First look at summer—the pretty cotton voile dress in blue-and-white sari print . . . another print wrapping the head (China Seas fabric). . . . Jean Muir dress, about $135. Mid-April, Saks Fifth Avenue; Nan Duskin; Swanson's; Neiman-Marcus; I. Magnin. Jewelry: Bulgari, Danaos Ltd., Hotel Pierre, N.Y. Larry Silverstein sandals. . . . To keep skin looking this fresh all day, Lancôme's new Hydrix cream—keeps moisture in, pollutants out. Kriss lipstick, Doré/Apricot blush, also by Lancôme. Hair, Suga; makeup, Way Bandy.

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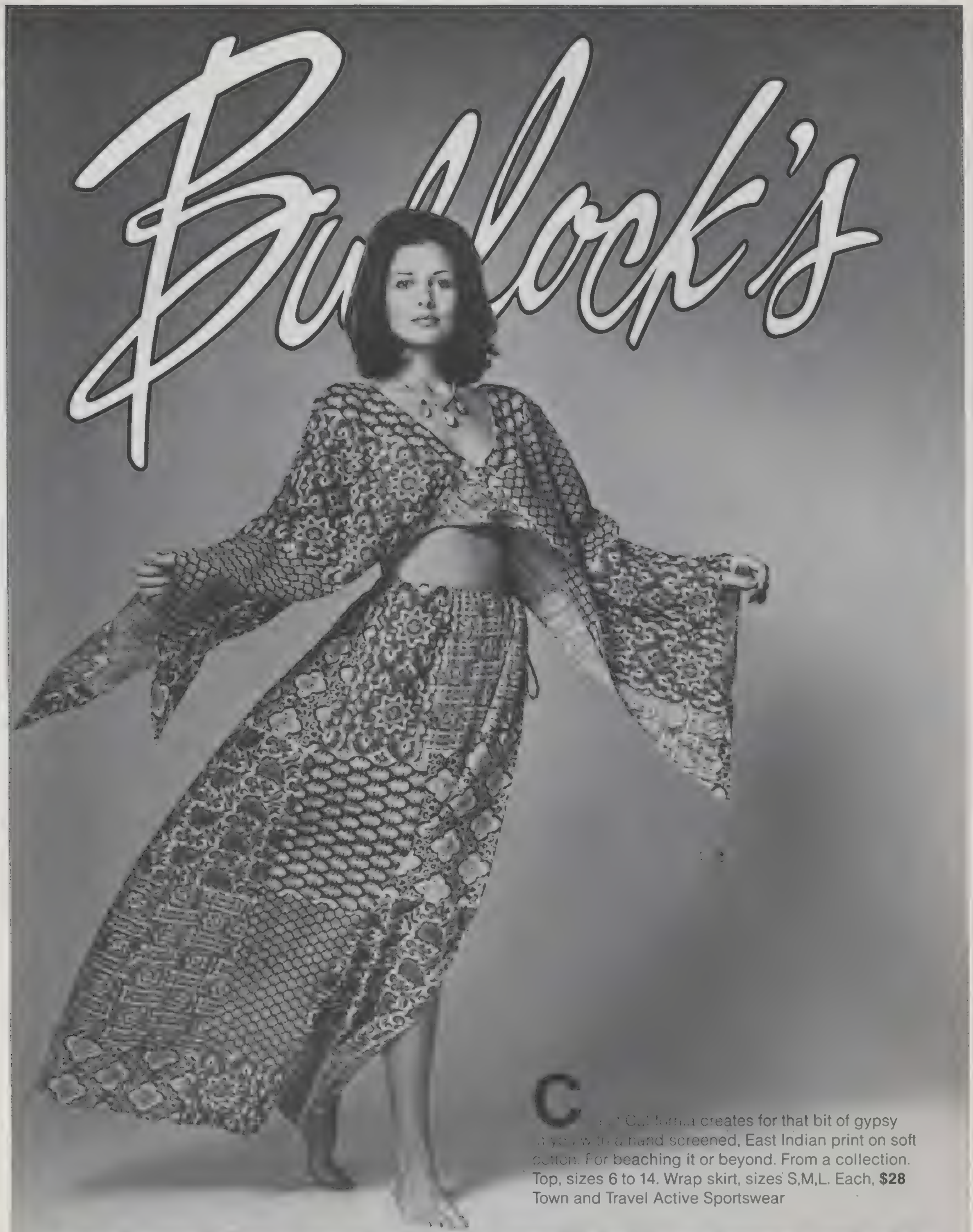
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"The Mame Collection"

by Leo Narducci



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from Warner Bros.

"Mame" creates the mood...
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Warner Bros. sparkling new musical, "Mame," stars everybody's flame, Lucille Ball, who brings her inimitable sexy vitality to this happy story of a very special lady who turns every negative into a positive...in the most delightfully-absurd way. Inspired by the film, "The Mame Collection" by Leo Narducci shimmers and shines with that old-time glamour. His instant choice for the entire collection is, of course, Trevira® Star polyester jersey which flows, floats and moves with the body...brings new life to color with diamond-like facets in the fiber itself.

Here, a dynamic duo: the brilliant evening pyjama in glowing solid color and a "moderne" floral...and the firework florals: pleated pyjama and a long and drifty dress. All very much the look for After-dark. Any season. Trevira Star ◇ makes it happen.


MAME
from Warner Bros.

The magic of "Mame"...
The dazzle of Leo Narducci
Trevira makes it happen!



Trevira!..."It's Today"...also the name of one of the new songs in effervescent "Mame." Leo Narducci chose Trevira Star polyester jersey for his "Mame" collection because it lends itself beautifully to his soft-but-siren looks.

Here, Leo Narducci interprets the "Mame" look in a larger-than-life print that ripples and flirts with a lot of leg. The black dress, iced with white shoulders – slightly extended. Glamour-girl white pyjama... surefire everytime!
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MAME
from Warner Bros.

"The Mame Collection" by Leo Narducci in Trevira



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"Mame," the new musical from Warner Bros., stars Lucille Ball, Robert Preston and Bea Arthur. It is a Robert Fryer-James Cresson production, directed by Gene Saks. It will delight and dazzle the whole world when it opens this spring. Join in the fun and see "Mame"...it seems to make life a joy again. And see the fashions that capture this mood.

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VOGUE BOOKS by Olga Carlisle

On Solzhenitzyn: "Gulag" Preview

The relentless book that brought its writer exile, in English next month, viewed for Vogue from the Russian text

". . . If State Security cherishes international détente, why did it then spend five August days squeezing this manuscript from a poor woman, dragging it out of her? In this act of seizure I saw the hand of God. It meant that the time had come."

These are the words of Aleksandr Solzhenitsyn following the publication in Paris, late last December, of the first part of his work about the Soviet labor camp system, *The Gulag Archipelago, 1918-1956*. It appears that Russia's most celebrated writer and political dissenter, winner of the 1970 Nobel Prize for Literature, had not intended to make his enormous, explosive book about the prison camps available to the public for years to come. Remarried not long ago to a younger woman, the father of three small boys, Solzhenitsyn was absorbed in writing a new, multivolume novel about the origins of the Russian Revolution. But "the hand of God" willed it otherwise.

Last summer, during an intensive campaign to destroy the last vestiges of Russia's liberal movement of the 'sixties, the Soviet authorities seized a partial manuscript of *Gulag*. A friend of the author, a woman from Leningrad, had revealed its whereabouts after five days of interrogation by the secret police. Returning home, this woman hanged herself, and the fate of the book which the Soviet government considers to be an intolerable indictment of its own past was sealed. Solzhenitsyn, a religious man who views his own life as a predestined drama, felt that he had no alternative but to publish *Gulag*. Due to appear in English in the United States in May, the first volume of this long work is now available in Russian and in German.

Already *Gulag* has such admirers in the Soviet Union as Marxist historian Roy Medvedev, author of *Let History Judge* (Knopf, 1972). Professor Andrei Sakharov, inventor of the Russian H-bomb, now an influential dissenter, has said, "The publication of this book is, in itself, a tremendous event. The personality and the courage of the author, his brilliant literary talent, the rigor of his research—all this makes the deepest impression. . . ."

Now, after months of intensifying harassments and threats, Solzhenitsyn has been arrested, accused of treason, stripped of his citizenship, and forced into exile. By this rare ritualistic act of exorcism the Soviet government hopes to free itself of its threatening Lord of the Nether World of intellectual integrity; and in the course of time to transform him into a mythic traitor to the Soviet Union. But Solzhenitsyn himself has described the role of the writer as that of a "second government," and Solzhenitsyn's one-man government-in-exile may well become a source of strength to those committed to freedom of expression and the rights of individual men who remain in Russia. In the meantime, his powerful voice rings out in *The Gulag Archipelago*.

And indeed, *Gulag* is like a relentless, powerful radar beam searching the dark, unexplored recesses of Soviet history and Russian consciousness. There is something almost Biblical in its scope, in its use of repetition and invective. An absolute conviction suffuses Solzhenitsyn's writing: that knowledge of its past is essential to a people's spiritual survival; only this knowledge may help purge its collective guilt. To Solzhenitsyn, ". . . the destruction of memory will result in stopping the nation's very heart."

Soviet ideology has always forbidden any view of history other than the official view, which bends the past to its purposes. For this reason, *The Gulag Archipelago* (Continued on page 76)

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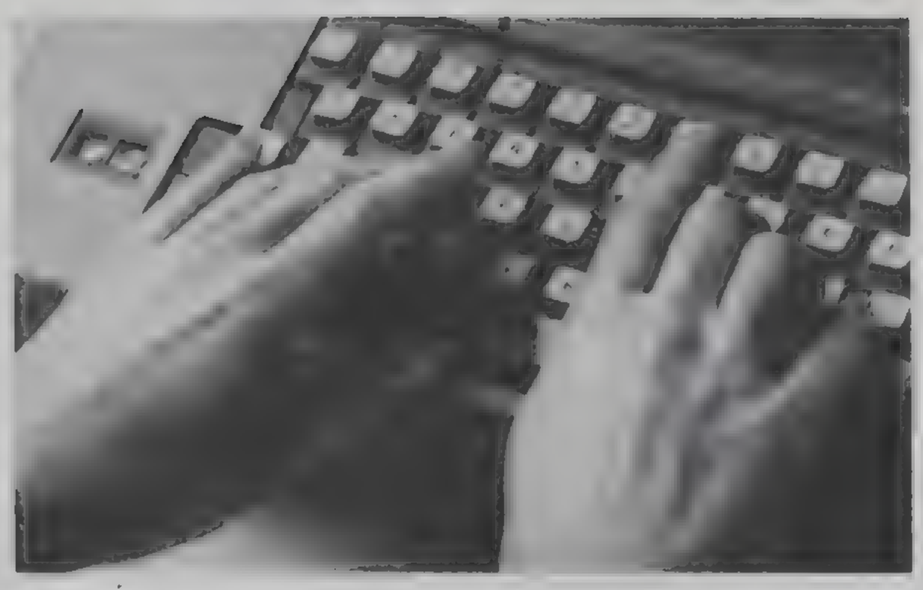
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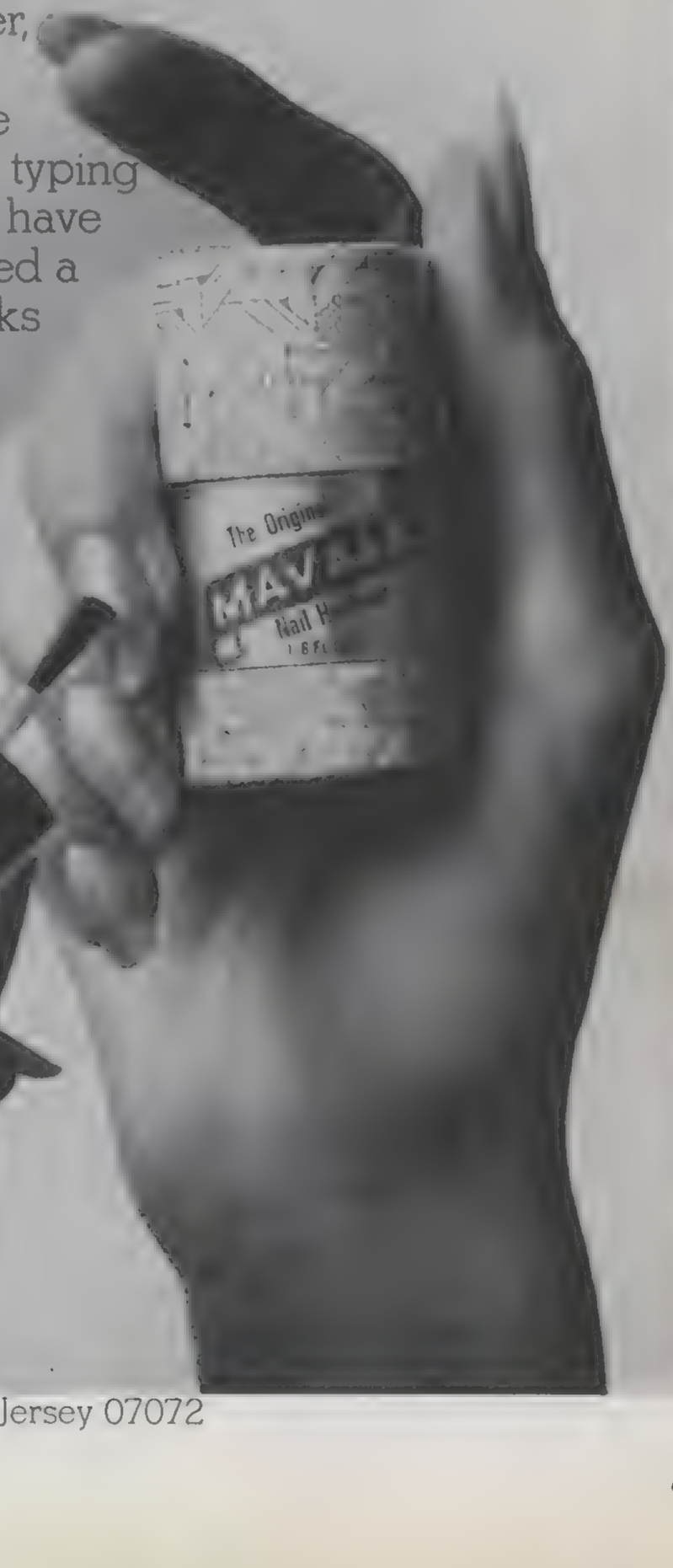
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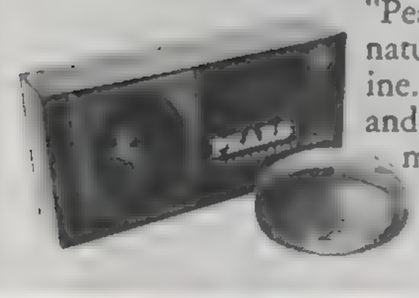
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Breakthroughs: Why They Work

It's all in the ingredients. . . . Here, some of the newest

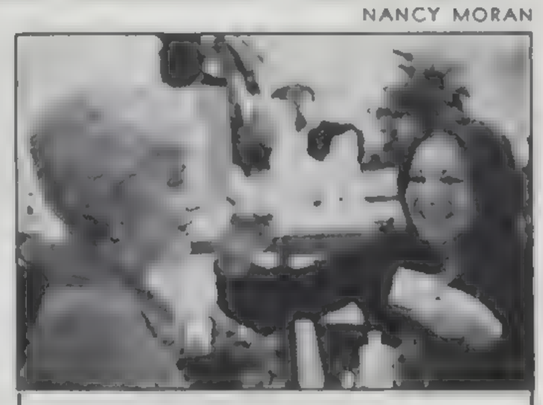
It's not obligatory for cosmetics firms to list the ingredients of every beauty product on the box —until March, 1975, when a new FDA ruling goes into effect. But many firms list ingredients now, voluntarily—and proudly. And why not? Everything that's there is there to perform a specific, vital job: to cleanse, tone, nourish, moisturize, work somehow to make skin fresher, suppler, prettier. . . . What's more, some terrific new ingredients are appearing on lists—and in beauty products—this spring. Examples:

In **Polly Bergen's Original Skin Collection,** a new group of preparations geared to younger skin, the mystery guest is grapeseed oil —a light, natural oil of great purity, made in Europe from Muscat and other grapes. A moisturizer and nutrient in itself, it's used here as the basis for a cleanser, a rinser, and two moisturizers: one for day, one for night. All are the most enchanting pale grape-color (as are the silver-capped bottles and jars); the scent suggests grape-laden vineyards with a waft of spring flowers.

Silk, and its protein, is the power behind Helena Rubinstein's new **Silk Fashion Moisture Cream Makeup for Dry Skin.** It's a natural protein—silk, after all, is a natural fiber—to which lavish emollients, deep moisturizers, even a sun-screen have been added. The result is a creamy, clinging foundation that makes skin look moist, fresh, blooming —all the while helping it actually to be that way. . . . Marvelous on—and for—the throat, too.

What's the shimmer, the gleam that makes **Coty's Glowing Finish** so luminescent on the skin? Powdered mica, that's what—and it gives this new, non-powdery powder a whole gamut of advantages over old-style face powders. These were made with talc, which has no inherent luster—and which, as it's composed of small, round particles, doesn't lie flat on the skin's surface. Mica—a member of the quartz family—has

NANCY MORAN



Angela Coppola, right—a pretty, vivacious young woman who's chalked up a surprising 13-plus years in the beauty business—has now launched her own group of skin-care products, called Secrets of the Earth. All are made with natural, pure—but not kooky—ingredients: lanolin, witch hazel, wheat germ oil. All are rich in the natural protein, collagen. . . . Above, Angela explains all, at Bloomingdale's.

flat, luminescent flakes that cling to skin, reflect light, give a clear, fresh look. Yet it gives much of the coverage of regular face powder. . . . Glowing Finish also contains natural moisturizers, emollients—among them, hydrolized protein. It comes in several shades of loose powder, two with extra luminescence for evening—and there's a pressed-powder compact, in three shades, that's terrific.

One ingredient is apparently so new to the industry that Germaine Monteil wants to keep it under wraps until disclosure day. It appears in their recently-unveiled **Regime Uni-Color Blush,** and works in a mysterious way. The stick is almost colorless; but once on the face—cheeks, chin, brow, or wherever—it gives a natural-looking blush of color that seems to match whatever skin it's on. . . . Ours not to reason why. Let's just enjoy.

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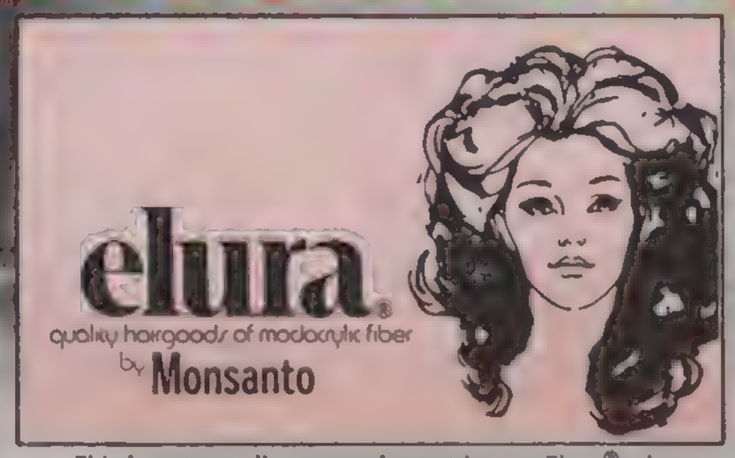
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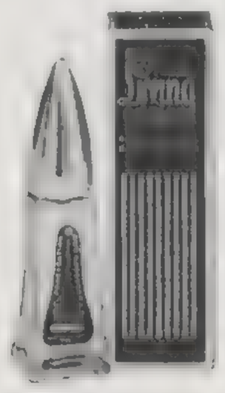
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New Directions

How to get the most beauty for your money: read the instructions

Most, if not all, beauty products come with a crisp little leaflet in the box. Sometimes it has attractive illustrations, sometimes not; what it always has is directions on how to use the product to best advantage—how to get the most for your money and time. . . . But how many women ever read the leaflet? Not many, we fear. And yet the preparation may be far less effective if it isn't used properly. . . . In this spirit, we've listed, below, some of the best new beauty products around—and added a quick critique of the directions we found in each.

Almay Fresh Face Make-Up. Like all Almay preparations, this silky cream-gel makeup is unscented, hypoallergenic, pure—and it makes you look prettier. Directions are simple, and repeated on the tube. Also helpful—all ingredients are listed in bold type, so if you have a specific allergy problem, you can check.

BU-TO, by Biomedica, Ltd. A rose-scented cream from England that promises to remove unwanted hair from anywhere on the body (or face), easily, pleasantly. But do read the directions first—they're crisp, clear, easy to follow, and *important.*

Bye-Lines Replenishing Treatment with Elastigen 400, by Elizabeth Arden. New two-step moisturizer-and-mask treatment with powerful helpers for weary skin: hydrolized collagen to help restore springiness, firmness; avocado oil to nourish; emollients to soften. "How to" instructions are good, but it would be nice to know even more about Elastigen 400. (Sounds like a real wonder-worker.)

Clinique Everywhere Color. Just what the name implies—a silky-textured liquid color, in a gamut of shades, that can be used anywhere color is wanted: eyes, cheeks, mouth, throat, body. Like all Clinique products, this is allergy-tested, fragrance-free. . . . The leaflet that comes with it is small, but packed with helpful makeup tips—as much fun to read as the color is to use.

Fard Fleur Rouge à Joues, by Christian Dior. Lovely cream rouge for highlighting cheekbones—to be used with Dior Blush for contouring. A tiny booklet is printed in eye-wrenching type, two colors of ink, and three languages, none very legible. But it has charming (stamp-size) illustrations.

Lady Schick Warm'n Creamy Dispenser and products, by the Loretta Young Division of Schick. The sleek, plug-in Dispenser heats four beauty helpers—a Cleanser, Freshener, Moisturizer, and Body Lotion—so they smooth on easily; warmth helps skin absorb all the benefits. . . . The big, brightly illustrated leaflet has simple, step-by-step directions, and the whole thing sounds delicious.

Masque d'Elixir, by Alexandra de Markoff. A gentle, raspberry-scented mask to use once or twice a week to firm, tone, brighten skin. The directions have firmness and tone, too—just the right tone: "When you use Masque d'Elixir, give it your undivided attention. . . . Follow each of these steps carefully."

Mighty-Max, by Gillette. One of the most-wanted hand hairdryers, it has a styling brush, comb, and mist sprayer, operates at 850 watts for speedy action. Like most electric appliances, it has extremely clear, explicit directions, which are important. . . . "Read entire booklet before using," says the booklet, and means every word of it.

Nirvana, by Clevepak Corporation. Here's a new whirl-pool-bath arrangement that attaches to your own shower-head. A hand-size nozzle mixes water and air into a bubbly, high-powered stream, gives you a tingly, swirly massage right in your own shower or bath. . . . The directions booklet is really an Installation Guide, and it's admirably thorough. Still, unless you're a whiz with a wrench you'd better call in the plumber—though a handy husband might do. (And he can enjoy the tingly showers, too.) ▽



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Redken explains why the wrong shampoo can undo what's right about your hair.

Your hair is 97% protein and naturally acid-balanced. Shampoo it repeatedly with a harsh, alkaline shampoo and your hair's natural vitality can disappear down the drain. Because alkaline shampoos can rob your hair of protein and disturb its acid balance.

Alkaline shampoos are hard on a girl's hair. They're incompatible with the naturally healthy state of your hair. According to science, the natural pH of healthy hair is between 4.5 and 5.5 which is slightly acidic. Alkaline shampoos can have an *alkaline* pH of 7.3 to 9.0, which is incompatible with nature's normal *acidic* state.

Amino Pon Shampoo is scientifically formulated to meet your hair's needs. It's compatible with your hair because it contains natural organic protein derivatives and is naturally acid-balanced like your hair. Its acidic 4.5 pH formulation conditions as it cleans, leaving your hair shinier, livelier, healthier looking and more manageable. Amino Pon does good things for your hair for sound scientific reasons.

Amino Pon's so good for your hair, you don't have to wash it out. Many women who use Amino Pon find that they've had to change some of their ideas about shampoos. Because of its organic protein, acid-balanced formula, Amino Pon's not the sudsy stuff you may be used to. Unlike other shampoos, you don't *have* to wash Amino Pon out. For extra body and shine many hair stylists recommend you leave the second lather in.

How does Redken know what's good for you? Scientific research. The result of which is Redken's Scientific Approach to Beauty. And a complete line of organic protein, acid-balanced products that are compatible with the natural state of your hair and skin.



Styled by George of Derek Rose, London

After a visit to your salon, keep up the good work at home. Probably the best recommendation for Amino Pon Shampoo is that thousands of beauty salons use it. And recommend it to their patrons for home use. You see, salons know that Redken products are scientifically formulated to do something good for you. And because Redken believes that no one knows more about hair care than hair stylists, the only place you'll find our products is in their expert hands.

Give a Gift of Beauty, too. If you're a Redken user and you want to introduce us to a friend, ask your salon about purchasing a Redken "Gift of Beauty" gift certificate. If Redken is new to you, ask your salon what Amino Pon Shampoo and these other Redken products can do for you:

Amino Pon Beauty Bar. A wheat-based non-soap with organic protein, and the same acid-balanced pH as the skin. Gives you the freshness of soap and water cleansing without drying your skin or disturbing its acid mantle.

PHinal PHase Creme Rinse. Removes tangles and helps prevent split, broken ends. Restores radiance. Leaves your hair more manageable.

Climatress Moisturizing Creme Protein Conditioner. Brings dry, dull hair back to life by helping to maintain the hair's natural moisture balance. Helps combat brittleness and frizziness.

P.P.T. "S-77." The acid-balanced protein reconditioner that works wonders on badly damaged hair. Helps revive the hair, keeps it in good condition.

If your salon doesn't carry Redken products for hair and skin care, look for the Redken beauty mark in your telephone directory. You'll find it under beauty salons.

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SKIN CARE REVOLUTION

Create a glowing complexion with Ilona of Hungary™ cosmetics made with nature's magic mineral water from Budapest.



By Susan Kelly, Special Writer

Scientists, doctors and nutrition experts have emphasized for years that a dry skin cannot be significantly improved with a moisturizer. Once NATURAL BODY MOISTURE escapes, the moisturizer cannot effectively penetrate the human skin. These authorities also agree that MAGNESIUM is an important mineral in the human body and without it, it is impossible to maintain a moisture balance in the skin.
Until now these scientific facts were not utilized in making cosmetics in America. But now ILONA OF HUNGARY, a famous beauty expert, markets a line of skin care products made with imported natural mineral and magnesium-rich artesian water, which will revolutionize the cosmetic industry.

MAGNESIUM, THE MAGIC MINERAL.
Hungarian women have always been famous for their beautiful complexion and knowledge about skin care. 100 years ago Empress Elizabeth of Austria, the most regal beauty of her time, had Hungarian beauty experts supply her with cosmetics and a special water from Budapest at regular intervals to improve her complexion. Women in Budapest, even the elderly, seldom develop wrinkles. What are the secrets of these wrinkle-free and radiant complexions?
In researching possible causes, scientists discovered an unusual combination of natural minerals and magnesium content in the water around Budapest. And the water was found to contain much of **the same vital components which make up healthy human skin cells.** The precious natural mineral-rich water was used in a variety of ways. Special bathing houses were erected which became the favored meeting place of the upper class from all over the world. (Evidence is documented in Encyclopedias.) Cosmetic manufacturers and skin care experts utilize the water in skin care and beauty preparations. To find out more about the Hungarian beauty rituals I visted Ilona of Hungary, who maintains a successful and busy European Skin Care Center in Denver, Colorado.

FLAWLESS COMPLEXION.
Seeing Ilona's ivory-like, flawless complexion made me realize on first sight that she really knows the secret to radiant skin. Her clients include men and women of varying ages, doctors and their families, celebrities, housewives and teenagers. Those who cannot visit her salon order her special cosmetics by mail. **People with dry skin, oily skin, large pores, black heads, blemishes, wrinkles and other annoying skin problems have at long last found help and relief by following her unique skin care methods.**

DON'T USE MOISTURIZERS!
Ilona explained: "Your family doctor will confirm that an insufficient amount of magnesium causes skin cells to weaken, shrink in size and let natural body moisture leak out, leaving the skin dry, old looking and wrinkled. Sun, wind and other weather elements hasten the drying process.
It is therefore not only a logical approach but a scientific one to proper skin care to preserve the natural moisture your own body produces. It is a medical fact that magnesium is the magic mineral which prevents wrinkles from forming.

That is why I don't believe in moisturizers. If externally applying a moisturizer would do wonders, people living in a humid climate would have beautiful complexions. But it is not so. People have problems with dry skin also in humid climates. My skin care is based on **prevention** and nourishing the skin with natural minerals. My protection creams and lotions, used with my other skin care products, help prevent the escape of natural moisture. They also protect the skin against weather, dirt and pollutants in the air. Should the skin still require lubrication it can be done more successfully with my special night creams."

CURATIVE MINERAL WATER.
Ilona continued: "Cosmetics are usually manufactured with municipal water which was treated with chloromines, chlorine and other chemicals. My cosmetics contain none of these because I now import this special natural mineral and magnesium-rich artesian water nature gave us, directly from Budapest to make my cosmetics. Centuries ago these waters were used by the Romans and later by the Turks for their curative and therapeutic values. It is the first time in America, that these special artesian waters are available."
The natural mineral and magnesium-rich water from the thermal springs in Budapest with the high biological activity contributes to the very unique and valuable characteristics of ILONA OF HUNGARY skin care products. The spectacular cleansing and nutritive effects of these cosmetics are especially beneficial for every type of skin, but for impure skin or skin prone to acne or blemishes are a necessity.

SKIN CARE WITH PHENOMENAL SUCCESS.
The request for her services and cosmetics are gratifying. Praises pour in daily about the results of treatments, the superior quality of her cosmetics, with repeat orders.
(Excerpts from original letters on file are available.)
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VOGUE'S TIP-OFFS

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HOW TO CONTEND WITH, MANAGE, MUDDLE THROUGH, AND SURVIVE

How women can beat inflation: ideas from Eliot Janeway

More women in better jobs make up the most dynamic force in the American economy today. This is the conclusion of Eliot Janeway, an economist who writes a column on money matters for a list of newspapers, starting with the *Chicago Tribune;* conducts an investment-advice service; has given counsel to Presidents, Senators, and Congressmen; and has flashed out four plain-speaking books compiling his ideas (*You and Your Money*, David McKay, 1972, was subtitled "A Survival Guide to the Controlled Economy")—ideas that often put him out of step with other scanners-of-the-future in his field.

Janeway dictum: most people underestimate their need for an emergency-money reserve.

Old Doom-and-Gloom was Janeway's sobriquet in 1966 when he began bearishly preaching that the stock market would turn down, and he was still lonely (but right) last year when he said that American politics, going bad, would depress first the financial markets and then the economy. Now, when others agree that the skies are bad-news grey, who seems to have spotted the first streak of blue? Wrong-Way Janeway. From his handsome house-office-viewing post on New York's Upper East Side, where he lives with his wife, novelist and woman's advocate Elizabeth Janeway (her nonfiction *Man's World, Woman's Place* was published by William Morrow in 1971), Mr. Janeway can see several ways for the U.S. to cope with shrunken dollars and energy gaps. One answer is "agripower" (see page 74); but his *first* answer is Women.

Women, Mr. Janeway (a tall, snap-eyed, bald-on-top man who looks as if he listens to no nonsense but seems to enjoy researching female psychology) said, are closer than men are to bread-and-butter reality. American women have not been slow in realizing what has been happening to their country. Last fall, when foreign men were rushing to buy U.S. common stocks, American women were just as quickly selling their stock holdings and putting available cash into savings accounts—frightened by inflated prices and lacking confidence in their President.

Eliot Janeway, who never ducks a chance to express an opinion, since midwinter has expected to see Gerald Ford in the White House within a relatively short time. "Don't worry," he said. "You'll have a government you can trust once again; and, when that happens, investor confidence will come back." (Investor confidence sparks higher stock prices.)

Depression, said Mr. Janeway, is no danger in America—nor is Recession. Shock and chaos are the dangers—but these are already here. The upgrading of

Put your emergency fund in a savings account, said Mr. Janeway; but don't fall for the so-called "investment" account that ties money up for a set number of years. You can't get emergency money out in a hurry without losing interest; extra funds could earn more income elsewhere.

women's participation in our economy, begun in the 'sixties, is a strength. The same process that brought Black men into more and better jobs during the last fifteen years (and upped Black buying power, giving the whole economy a boost) is now at work bringing women into positions and fields that will raise *their* buying power. Every society in the world today is suffering from inflation. Because our educational system has better (Continued on page 74)

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COPING Continued from page 70

"Women are closer than men are to the bread-and-butter realities"

prepared women for employment, ours is ceasing to be a "man's" society at a faster rate than any of the others and our inflation is less severe than others'.

The devaluation of currency always brings social devaluations —and none of us wants to "live worse." Mr. Janeway regards this unwillingness to lower our standards as a healthy pressure. "Pressure originates the response," said Mr. Janeway. "The response is more dynamic than the pressure is restrictive."

Should you buy stock in an industry that's sure to have customers—something related to health, for example? Eliot Janeway said there is no connection between a company's doing well and it's stock doing well. Value of a stock is determined by the income it yields.

That's good for our future, but inflation is now. How to cope with the High Price of Everything? Mr. Janeway's rule:

• **Every woman needs a job.** In today's world, there is no society in which a family without big capital assets can live well with only one member working. To get more earned income, put more family members to work. This means getting a job yourself; to earn the best wages, make sure you get the best education you can.

To cut living costs, put more family members in each household. Two or three generations "doubling up" in one house cut their expenses, and the presence of grandparents can free young mothers to become wage earners.

What to do if you already have the best job you're trained for, and the family bills are still outstripping the cash supply? Or if you are the mother of young children, and good child care costs more than your take-home pay? Here are three Janeway answers:

• **Get a night job.** Mr. Janeway firmly believes that the trend to shorter work hours was a wrong turn in the American economy

Switch from bonds to stock? Eliot Janeway's advice: when bond interest rates go down to 6 percent, "close your eyes, unfasten your seat belt, and buy any stock that seems attractive."

and that we shall all have to work more hours unless we want to do without some luxuries or even comforts.

Women can use evening hours to trade off child care with their husbands. Many small businesses are successful because they are what Mr. Janeway calls "Ma and Pa" businesses: the husband and wife spell each other, and the business benefits from this double participation.

• **Put the children to work.** Idle, bored teen-agers may have been a foolish luxury in the first place; now, every family member needs to contribute. Teach children the necessity of working, let them do productive things—first for you; later, in paying jobs.

• **Buy fewer services.** Many of the most costly items in the family budget—cooking (or the use of convenience foods), sewing, housecleaning, gardening, household repairs—represent money spent for labor not goods. Every time you do one of these things for yourself there is a substantial financial saving (and an emotional bonus).

Here we see the mink lining in those "work clothes" Mr. Janeway wants us to wear. Working outside the home not only beats inflation it puts you in control of your own support. "Women," Janeway said, "have been kicked into getting in the work force, but they won't regret it."

—LORRAINE DAVIS

How to fight an oil famine: use food

Agriculture, still a growth industry in the United States, can provide America's counteroffensive to Mid-East oil shenanigans, in the opinion of Eliot Janeway. He has proposed to Congress a program for using our farm power in the international face-off. Mr. Janeway now is writing, under the title *Agripower*, a book to be published in the spring of 1975 by Random House explaining how our ability to produce more food than we need can enrich us through exports to countries with more inflation and worse diets. He expects an eventual "agriboom"; and, with enrollments up 13 percent last year in land-grant agricultural colleges, it looks as if young people agree. Raise your daughter to be a farmer.

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Geoffrey Beene liked one.

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If you had to pick the fashion designer who invents the most unusual colors, it would probably be Geoffrey Beene. But it's not surprising that he designed an outfit in the exact shade of a Levolor Riviera blind. Because Levolor's color chart reads like a roster of designer colors. Dozens of luscious, exciting colors, ranging from gingham prints to polished aluminum (shown here, Pink #230).

Of course, with blinds as in fashion, color is important. But style is equally important. And Levolor blinds are beautifully styled. The slats are thin, and elegant. Instead of an awkward tilt cord, Levolor uses the Magic Wand,™ a transparent rod that actually adds to the beauty of the blind.

Levolor blinds are also the most practical window covering yet discovered. They require virtually no maintenance. And the right choice of color can even cut down your air conditioning or heating load. (If there were a Riviera in every window, there might not be an energy crisis.)

Levolor Riviera fashion blinds. If Geoffrey Beene liked one, you probably will, too.

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VOGUE BOOKS

(Continued from page 56)

is surely the gravest ideological challange that the Soviet government has encountered in its more than fifty years of existence. For the truth is that a vast, dehumanizing labor camp system *has* existed in the U.S.S.R. since its founding. And it exists there, on a smaller scale, today.

Unable to conduct his research openly, exploring a whole secret world, "that astonishing land of Gulag, geographically spread out like an archipelago but psychologically fused into a continent, an almost invisible, almost imperceptible country inhabited by *zek* people [labor camp inmates]," Aleksandr Solzhenitsyn had to call on the testimony of certain fearless individuals who were willing to risk their own safety to help create this book. There were 227 of them, who described to the author the various aspects of Soviet prisons and camps whose very existence has been and still is strenuously denied. The result is a narrative in which the martyrs of the Soviet camp system are at last given a voice, an immense requiem drawn from their scattered words.

Considering its subject, *Gulag* might have been too oppressive for the reader to bear, but Solzhenitsyn's own voice, interweaving the victims' tales with that of his own life as a *zek*, carries one along irresistibly. Inspirited in turn with compassion, anger, irony, Aleksandr Solzhenitsyn has the power to involve us deeply in this "natural history" of the Soviet penal system. The book is also a preservation of oral history, since no reliable, objective historical records, as we understand them in the West, exist on the subject.

The Gulag Archipelago, which bears the subtitle, "An Experiment in Literary Investigation," is not without parallels in contemporary letters. It is artistic nonfiction, a literary re-creation of real events—done on an unprecedented scale. The problem of how to give literary form to an extraordinarily painful subject is solved by Solzhenitsyn because his moral sense never fails him. He has written *The Gulag Archipelago* with his own blood. The risks he has taken to do this place him at once among the great Russian writers who, like Tolstoy, have been willing to sacrifice literature itself for the sake of a higher truth. ▽



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Mary Childs, Boca Raton • Pompano Beach
Mildred Holt, Inc., Bal Harbour • Palm Beach
Montgomery-Roberts Co., All Stores
My-Ann Foundations, Boca Raton
Palm Trail Lingerie, Delray Beach
Pampered Lady, Dadeland
Rheinauers, All Stores
Riverside Gown Shop, Jacksonville
Robinsons of Florida, All Stores
Rosslows, Inc., Ft Pierce • Stuart
Sam's Style Shop, Pensacola
Sapphire, Inc., Bal Harbour
Smart Set, Okeechobee
The Loungerie, Tampa
Turners, Tallahassee
Wilsons, Ft Walton Beach
GEORGIA
Connie's Intimate Apparel, Albany
J A Kirven Co., Columbus
J P Allen Co., Atlanta
Ronald's, Gainesville
Shirley's, Gainesville
ILLINOIS
Ackemann's, Elgin
Ann Shop, Highland Park
Boston Store, Joliet
Carson Pirie Scott & Co., Kankakee • Peoria • Urbana
Chas A Stevens, Chicago
Chas V Weise, Rockford
Donny Caine, Deerfield
Globe Dept Store, Waukegan
Lytton's, All Stores, Chicago
P A Bergner, Peoria
Robeson's, Champaign
Schwartz Intimate Apparel, Highland Park • Skokie
The Little Shop, Naperville
Undercover Boutique, Schamburg • Wilmette
INDIANA
Carson Pirie Scott & Co., Michigan City
De Jongs, Evansville
Frances Shop, South Bend
L S Ayres, Indianapolis
Rosalee, Hammond
The Root Store Co., Terre Haute
IOWA
Armstrong's, Cedar Rapids
Black's, Waterloo
Green's, Okoboji
Hope's Fashion Farm, Cherokee
Petersen's, Davenport
Roshek's, Dubuque
The Woman's Shop, Spencer
KANSAS
Henry's, Wichita
KENTUCKY
Stewart's, Louisville
LOUISIANA
D H Holmes, Baton Rouge • New Orleans
Godchaux's, New Orleans
Goudchaux's, Baton Rouge
Gus Kaplan, Alexandria
LOUISIANA (con't)
Gus Mayer, New Orleans
I H Rubenstein, Baton Rouge
Kreegar's, New Orleans
Palais Royal, Shreveport
The White House, Lake Charles
MARYLAND
Peskin's, Cumberland
Stewart's, Baltimore
We Fit Corset Shop, Baltimore
MAINE
Bernie's Fashions, Portland
Jordan Marsh, Maine Mall • South Portland
Lady Grace Corsetry, Maine Mall • South Portland
The Quality Shoppe, Biddeford
Ward Bros., Lewiston
MASSACHUSETTS
Albert Steiger, All Stores, Springfield
Ann August, All Stores, Northampton
Baylin's, Fitchburg
Bettie Donald, Winchester
Blake's, All Stores, Springfield
Dorothy Dodd, Holyoke
Englands Pittsfield
Forbes & Wallace All Stores, Springfield
Hope Chest Boston
Hurwitch Bros., Boston
Jordan Marsh Boston
Lady Grace Corsetry, Brookline
Mulberry Corners, Osterville
Nettie Greene Belmont • Newton Centre
Peerless Co., No Dartmouth
The Ivy Shoppe, Spencer
The Outlet Co., No Dartmouth
MICHIGAN
Crowleys, Detroit
Herpolsheimer's, Muskegon
Jacobson's, Michigan
Milliken's, Traverse City
MINNESOTA
Brett's, Mankato
Butlers Style Center, Willmar
Dayton's, All Stores
Field-Schlick, All Stores
Frances Shoppe, Brainerd
Glass-Block Duluth
H Choate & Co., Winona
Ina May's, Rochester
Jackson Graves, All Stores, Minneapolis
L J Norby Co., Detroit Lakes
M & K Duluth
Marvin Oreck, Edina
Nygren's Apparel, Excelsior
Oreck's Duluth
Powers, All Stores
Thompson's, Benson • Mankato • Pipestone
Wahl's, Duluth
MISSISSIPPI
De Loach's, Greenwood
Gayler's, Biloxi • Jackson
Godchaux's Biloxi
Hardwick's, Jackson
Mannequinn Shoppe, Greenville
Marks-Rothenberg, Meridan
Powers Co., Clarksdale
Ruth's, Columbus
MISSOURI
A F Neate Dry Goods Co., Columbus
Blattners, Jefferson City
Famous Barr Co., St Louis
Hall's Crown Center Kansas City
Lillians Lingerie, Clayton
Newman's, Joplin • Springfield
Stix Baer & Fuller, Kansas City • St Louis
Woolf Brothers, All Stores, Kansas City
MONTANA
Hart-Albin, Billings
NEBRASKA
Hovland-Swanson, Grand Island • Lincoln
Topps, Omaha
NEVADA
Ronzone's, Las Vegas
The Underworld of Las Vegas, Las Vegas
Weinstock's, Reno
NEW HAMPSHIRE
Currier's, Lebanon
Jordan Marsh, Bedford
Kimball's, Portsmouth
Lynch Co., Manchester
Towne & Country, Hanover
NEW JERSEY
Bamberger's, All Stores
Brook's, Summit
Edith's Princeton
Epstein's, Livingston • Morristown
Florence Shop, Bergenfield
Lady Fair, Maplewood • Nutley
Reynolds, Hackettstown • Somerville • Toms River
Seallon's, Ridgewood
NEW MEXICO
Dillard's, Albuquerque
Kistler-Collister, Albuquerque
Rhodes, Albuquerque
Undercover Designs, Albuquerque
NEW YORK CITY AREA
B Altman & Co., & Branches
Bloomingdales, New York & Branches
NEW YORK
Addis Co., Syracuse
B Forman, Rochester
Berger's, Buffalo
Denby's, All Stores, Troy
Doyle Knower, New Hartford
Drazens, Binghampton
Flah's, All Stores, Albany
Flah's, All Stores, Syracuse
Goldbergs, All Stores, Rome
Gorton Coy Co., Elmira
Hengerer's, Buffalo
Honigsbaums, Albany • Glens Falls
Imperial Co., Schenectady
Jenss, Niagara Falls
Luckey Platt Co., All Stores, Poughkeepsie
Town & Tweed, Delmar
Up To Date Co., Poughkeepsie
Wallace Co., Kingston • Schenectady
NORTH CAROLINA
Bessies Bloomers, Gastonia
Brody's, Greenville
Coplon's, Charlotte
Ivey's, Charlotte
Ivey's of Raleigh, Raleigh
Thalhimers, Durham • Greensboro • Winston-Salem • Raleigh
NORTH DAKOTA
A W Lucas, Bismarck
Black's, Fargo
Dayton's, Fargo
Herbst, Fargo
O J De Lendrecie Co., Fargo
Virginia Flora Shop, Fargo
OHIO
Halle's, Cleveland
Harts Boutique, Chagrin Falls • Shaker Heights
Higbee's, Cleveland
LaSalle's, Toledo
Livingstons, Youngstown
M O'Neil Co., Akron
Pogues, Cincinnati
Rike's, Dayton
Shillito's, Cincinnati
Solomon's Corset Shop, Youngstown
Strouss', Youngstown
The Union, Columbus
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John A Brown Co Oklahoma City • Tulsa
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Jack's, York
Pomeroys, Wilkes-Barre
PUERTO RICO
A Arguelles & Co., Inc., Old San Juan
A Cuesta & Co., Inc., Old San Juan
Aida's, Aguadilla
America's Boutique, Yauco
Armstrong's, Ponce
Carmen Chirino Boutique, Mayaguez Mall • Santurce
Casa Norma, Santurce
Casa Valdecilla, Ponce
Delia's Boutique, Rio Piedras
Edith Tress, Santurce
Ellie Shop, Inc., Caribe Hilton Hotel
Emily Shop Plaza Las Americas • Santurce
Estrella's Modas, Hato Rey
Helanie Fashions, Rio Piedras
Luis Guevara & Co., Inc., Puerto Nuevo
Mago's Boutique, Ponce
Manin's Boutique, Isla Verde
Marisol, Santurce
Michelle's, Santurce
Nereida Boutique, Coamo
Novedades De Puerto Rico, Bayamon
Praxedes Pla Boutique Hato Rey
Salon De Trajes Rosa-Mari, Bayamon
The Dress Rack, Hato Rey
Velasco, Old San Juan • Plaza Las Americas • Rio Piedras
Young Set Lingeries, Ponce
RHODE ISLAND
Jordan Marsh Warwick Mall
McCarthys, Woonsocket
The Outlet Co., All Stores, Providence
SOUTH CAROLINA
Gallant-Belk, Anderson
Ivey's, Greenville
SOUTH DAKOTA
Fantles, Sioux Falls
TENNESSEE
Cain Sloan, Nashville
Castner Knotts Nashville
Goldsmith's, Memphis
Graces, Nashville
Gus Mayer, Memphis
Julius Lewis, Memphis
Kisber's, Jackson
Lowenstein's, Memphis
Rich Schwartz, Nashville
Town & Campus, Martin
TEXAS
B J's Intimate Apparel, Houston
Battelstein's, Houston
Colbert's, Amarillo
Collin's, Tyler
Dillard's Austin • Brownsville • Corpus Christi • San Antonio
E M Scarbrough, Austin
Foley's, Houston
Frost Bros., San Antonio
Hachar's, Laredo
Joske's, Austin • San Antonio
Joske's Beaumont • Houston
Lichenstein's Corpus Christi
Leonard's, Fort Worth
Leon's, Victoria
Lester's, Bryan
Lingerie Fair San Antonio
McClurkan's Wichita Falls
Monnig's, Fort Worth
Ondria's, Richardson
Palais Royal, Houston
Polly Adams, Laredo
Rhodes, San Antonio
Sakowitz Houston
Sanger-Harris, Dallas
Stripling's, Fort Worth
The Popular El Paso
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UTAH
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VOGUE-RATED TIP-OFFS

upfront

WHAT TO SEE, READ, LISTEN TO, AND WATCH FOR

movies



★★**Man on a Swing** stars Joel Grey as a clairvoyant who is also a murder suspect. Coroner's description of murder victim caters to the closet necrophiliac. Soft-porno slides of victim in her death pose look as mysteriously provocative as shots of Greta Garbo or the Mona Lisa. Frank Perry fills the picture with many clues, no definite solution. Once psychoanalysts (by dint of their power over the mind) were portrayed in movies as evil or capable of evil. Now we are in for a spate of possibly mad "gifted" people who have ESP and use it for the forces of evil. Who will be next . . . podiatrists, heart specialists, or the brave debaters on vaginal politics?

★★**The Last Detail:** "We joined the Navy, to see the world, and what did we see? We saw the sea."* In *The Last Detail* we don't even get to see a ship or the vasty waters, but we do see Jack Nicholson who plays Buddusky, a career sailor who with a buddy is escorting a "dumb boot" to naval prison for petty thievery. Nicholson is brilliant as your basic rambunctious acting-out male (for raw vitality and masculine attractiveness no one can beat him). And we see Randy Quaid, as the awkward kleptomaniac, stealing the show with his incisive character study of a kid who is almost incapable of enjoying anything or reacting with strong feeling.

★★★**Thieves Like Us:** Robert Altman is a director I admire for *Brewster McCloud* (mythic-antic-American) and lately *The Long Goodbye* (eclectic-detective); his *Thieves Like Us* is also very special. It concerns the 1930's adventures of three convicts who escape from a Mississippi prison. Keith Carradine plays Bowie, the "sensitive" convicted murderer who falls in love with Keechie (Shelley Duvall is peachy as Keechie), the plain but good girl who takes care of him and lives with him for a few idyllic weeks, till the bitter, cataclysmic end. A miracle of moviemaking transcends this cliché material, which goes to prove that not all of Bonnie & Clyde's children turned out so bad. ROSALYN DREXLER

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books



GUY BILLOUT

★★★★**Breaking Open:** New Poems by Muriel Rukeyser (Random House). Exact and marvelous, these poems are as now as April, 1974, especially this no-name, no-title poem with its autobiographical tilt:

Some rare battered she-poet,
old girl in the Village
racketing home past low buildings some freezing night,
come face to face with the
broad roiling river.
Nothing buried in her but is
lit and transformed.

That's it: lit and transformed.

–★**Final Analysis** by Lois Gould (Random House). This creepy novel about two creepy people, connoisseurs of soft-core porn, has no more muscle than a duck liver. The creeps are a psychiatrist and his fantasizing patient who bites her nails to the quick and has a husband, impotent only with her. Author of *Such Good Friends*, Ms. Gould is a knowing writer who brutalizes sex and knowledge. On the psychiatrist's first house call to his former patient, after two years of therapy and $9,450, plus a divorce, he took her to carpet, demanding immediately afterward: "You on the pill?" The book slides down from there. Note: *New York* and *Ms.* magazines are running parts—and you know the parts—and Book-of-the-Month Club has the book as an alternate. O, Happy Ms. Gould.

★★**The All Beef Cookbook** (Scribners). In spite of fakery and some idiocy, this is a competent book, with clear explanation of meat cuts, freezing, and some good recipes. The fakery lies in the running comment by an old cowhand who sounds like Festus in *Gunsmoke* with his "It wuz th' only way we knowed." In 1974. I wonder what the ol' timer would have thought about Ranch Ribs, which are made with soy sauce, honey, and Burgundy. Those chuck-wagon recipes must have come from a chuck wagon hauling a prairie dingy with canned soups, canned mushrooms, vermouth, sour cream, and wine. Although a committee of the American National CowBelles organized the book, they were helped along the way by, among others, the American National Cattlemen's Association, the American Dairy Association (the sour cream), the National Live Stock and Meat Board, the Wine Institute, and Adolph's Instant Meat Tenderizer. That explains why so much of the beef needs tenderizing, why the wine, but nothing explains basting roast beef with pineapple juice.

—ALLENE TALMEY

t.v.



★★★★Television screens glowed gloriously in January when CBS-TV gave us *The Autobiography of Miss Jane Pittman*, the chronicle of a 110-year-old Black woman, born in slavery, who dies in the 1960's after protesting the plight of her people by drinking from a "Whites Only" fountain in Louisiana. Although shallowly written, this two-hour-long fictional work is made searingly honest by the sharp-realism direction of John Korty and the extraordinary economy that Cicely Tyson, in her middle years, great actress, achieved in slight movements of her century-old hands, shadows of inflections in her ancient voice. What a joy, then, to tell you that there will be another chance to experience "Miss Pittman." on television. CBS-TV will tell us when.

—LEO LERMAN

art



★★★**Million-Dollar Rodins**—No expert is prepared to assess the value of the more than one hundred works by sculptor Auguste Rodin being donated to three American institutions by investment banker B. Gerald Cantor, but all agree the gift is worth millions. The donation includes some of Rodin's monumental bronzes, to the Los Angeles County Museum of Art; works of such importance as to make Stanford University one of the two major American Rodin research centers (the other is the Rodin Museum in Philadelphia); and, to the Museum of Modern Art in New York, the ten preliminary studies for the superb "Monument to Balzac."

★★**Windy City Women**—In Chicago, two exciting new galleries; ARC (Artists, Residents of Chicago) and Artemisia, will show works by Chicago women. One hopes that today's female counterparts of the original seventeenth-century Artemisia—a follower of Caravaggio who was raped by her teacher, an artist inferior to herself—will fare far better. As for Artemisia, her bad luck seems to follow her; at the recent unveiling of Caravaggio's "The Conversion of the Magdalene"—The Detroit Institute of Arts' spectacular buy of the year—Artemisia Gentileschi was conspicuously absent from the accompanying exhibition of Caravaggio's circle, though the Institute owns one of her paintings.

★★**Rich Art for Rich People?**—Reflecting on his experience working for the government-sponsored W.P.A. Federal Art Project in the 1930's, Arshile Gorky summed it up as "poor art for poor people." Today vastly greater sums are being spent by the National Endowment for the Arts to aid museums and public art projects; and some people feel that the reverse is true, that a few artists are benefiting from such commissions providing rich art for rich people, which the vast majority doesn't understand. Interest is high on the whole question of government support for the arts. New York's Washburn Gallery shows this month sketches, models, and photographs done for the W.P.A. projects. —BARBARA ROSE

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DOAK

By Maria Elise Crummere

From April 1 through April 30

VOGUE Horoscope

If you were born when the Sun was in Aries:

You seek power, are stimulated by your desire to conquer. Your independent nature prefers to reach your goal alone and unaided. Your ruler, Mars, impulsive, requires that self-control be combined with daring to reach your full force. As Saturn (in Cancer) and Pluto (in Libra) are at angles, testing you, you will have to make a choice, to abandon the past and to move into a new realm. You should attain happiness in this promising new world.

Aries March 21–April 19

Love: Your love of action speaks louder than words; but now, with your ruler, Mars, in a talking sign, Gemini, you may have much to say to your loved one. Some of the responses from your love may challenge you.

Work: Expect heavy responsibilities, particularly in decision-making, until new moon on the 22nd. This is a disciplined period; but do not balk, it will soon be over.

Health: You do not mind hard work, but being told what to do irks you. At mid-month, a new element excites a healthy glow.

Taurus April 20–May 20

Love: You prefer a steady flow in the love scene; but with your ruler, Venus, in Aquarius during the first week you must expect some ups and downs. After full moon, on April 6, love will be refreshed.

Work: Do your best during the first week to renew offers or make changes; the rest of the month is not very productive.

Health: When your ruler, Venus, enters Pisces on the 7th, you may feel like going on a spree; do not overeat or play too hard, for that would upset your health.

Gemini May 21–June 21

Love: Your restless nature is always in search of something higher; this is true in love. Now, Mars in your sign may cause you to refuse the burden of an old love and to try for the new. The first week is difficult; be careful.

Work: A contentious associate may expect more than you are able to produce. By new moon, April 22, peace is restored.

Health: When others invade your privacy, demanding undue attention, the effects on your nerves may be devastating and be mistaken for physical problems. For health, keep to yourself.

Cancer June 22–July 22

Love: You crave attention—you do not love from afar. Now you may have to wait until just before new moon on April 22 for love to return. You can cherish your loved one then.

Work: The last ten days of the month, you may have to deal with two partners who will double your work load. The rewards, however, will be greater than you had expected.

Health: At the end of the month, Mars enters your sign—this may be over-stimulating. Be sure to get plenty of rest, so this stressful time won't cause weariness and depression.

Leo July 23–August 23

Love: The pleasure you take from love gives you energy for other pursuits. Now, while your ruler, the Sun, is in a Fire sign (Aries) until April 19, love will flow smoothly.

Work: You work best independent of partners; but now, with six planets in dual signs, you should cooperate with co-workers, at least until the new moon on April 22.

Health: Distractions that take you away from your own programs make you feel edgy and disagreeable; don't let this tax your health; put up a "do not disturb" sign.

(Continued on page 86)



Our Yachting Pyramid

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Massachusetts
Filene's — Boston
The Wool Shop — Osterville
Michigan
Hudson's — Detroit
Jacobson's — Jackson
Minnesota
Albrecht's — Minneapolis
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Edgewater Gayfer Co. — Biloxi
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Missouri
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Oklahoma
Vicki's — Cushing
Oregon
Lipman Wolfe & Co. — Portland
Pennsylvania
Maude Fletcher — Wilkes-Barre
Kaufmann's — Pittsburgh
John Wanamaker — Philadelphia
Evelyn McGill — Bryn Mawr
Rhode Island
Gerzo — Newport
South Carolina
White's — Columbia
Ivey's of Greenville — Greenville
Tennessee
Lynch's Inc. — Chattanooga
Minor-Frances Inc. — Memphis
Hall Brown Inc. — Knoxville
Castner-Knott Dry Goods Co. — Nashville
Texas
Neiman-Marcus — Dallas
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 Continued from page 80

Virgo August 24–September 22

Love: Your search for perfection in service does not succeed as well in romance. Love must find you, and it is on the horizon now. Venus (the planet of love) in your marriage house at full moon, April 6, provides an opportunity.

Work: You are attracting prosperous and influential business associates; particularly two who appear after full moon, the 6th. Your judgment is on trial; choose well.

Health: You thrive on new ventures, but be careful not to pursue these opportunities to the detriment of your health.

Libra September 23–October 23

Love: You are distressed by being alone. Your ruler, Venus, in Aquarius during the first week attracts new friends whom you can easily turn into loves with your usual charm.

Work: When your ruler, Venus, changes signs on April 7, you may be offered a splendid new opportunity; be quick to accept.

Health: At mid-month, the challenge of a new idea may frighten you into a case of "jitters." Try to remain calm; these important new plans will bring changes that can give you a lift physically, improving your health.

Scorpio October 24–November 22

Love: You are ruled by a regard for form, making you a realist even in love. If you are too "heavy" at mid-month, you might easily frighten away the one you love.

Work: You thrive on responsibility and will get more than enough of it until new moon on April 22. Then relief comes; you will enter a satisfying period of pride in accomplishment.

Health: Your ruler, Mars, enters a Water sign, Cancer, at new moon on the 22nd. Do not overdo on pleasure during this period: too-extravagant emotion may be hard on your health.

Sagittarius November 23–December 21

Love: Sagittarians always hope for love that is above the ordinary; that may be why they are often flirts, playing the field. Now, your ruler, Jupiter, in a Water sign, Pisces, suggests that it would be best for you to leave love alone.

Work: You will have more work than you can handle; put inspirational ideas in first place. With Neptune in your sign, it is time for the fulfillment of a dream.

Health: The whole month presents challenges; but the new moon on April 22 brings new ideas, a time of buoyant health.

Capricorn December 22–January 19

Love: A sensitive Capricornian can be inspired in dealing with love. At new moon, April 22, your ruler, Saturn, re-enters Cancer; someone from the past will return to be loved.

Work: You have never shirked a duty. One new chore that you will enjoy falls to you at new moon, the 22nd. Later, this project may turn into a pleasant hobby for you.

Health: All depends on your mental state, since you belong to a melancholy sign. Jupiter, in a Water sign, Pisces, is good to your sign, giving you a satisfied feeling of well-being.

Aquarius January 20–February 18

Love: Every ego bears the signature of its zodiacal sign; yours belongs to the new Aquarian age to come. Venus, in your sign the first week, shows you in love with the world of ideas.

Work: By full moon, April 6, you should be well launched in two programs. Complete an old plan while surveying a new idea that will prove to be economically sound.

Health: With your own ruler, Uranus, in the partnership sign, Libra, you are well fortified and should be in excellent health, equal to any venture if it is a new one.

Pisces February 19–March 20

Love: Your illusive nature encompasses profound secrets, some that even you cannot assess. Jupiter in your sign now will reveal them and bring you the love of your wishes.

Work: Don't let good-luck Jupiter induce overconfidence. If you do, you might let opportunities slip by without grasping possible gifts of this great good fortune.

Health: Jupiter in your sign revitalizes the bloodstream—the basis of all health. You will feel wonderful and should actually look more beautiful while you have this benefit.

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CAPE ELEUTHERA BAHAMAS

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VOGUE TRAVEL by Despina Messinesi

Luxury Is Still Alive —It's Cruising at Sea

When you board an ocean liner, the gangplank leads directly to heaven—at least, it feels that way

Ships have kept their magic. They provide the supreme luxury: peace, comfort, privacy, and good service. As the band plays, the confetti floats, the last mooring splashes loose, and the ship—like an enormous beast awakening—quivers into a slow glide from the pier. The connection is broken. This instant unburdening happens to people sailing for the first time as well as to experienced boat travelers (it's probably the reason they're hooked on sea travel).

To enjoy sea travel thoroughly, steer a course within a course. The most common hazard on shipboard is the number of attractions-distractions plotted for the passengers. Like quicksand, too many activities can engulf people who feel reluctant to turn down an invitation.

Nothing equals the security, the almost womb-comfort of a cabin, especially a cabin in the middle of an ocean. No guilt complex about not traveling with only bare-bone essentials. You can wallow in possessions. Things you love can surround you: photos, clock, flowers, baby pillow, cassette player with favorite tapes, books you've wanted to read but had no time to, the beauty regimen you've been longing to experiment with, the address book you've wanted to update, needlepoint—and all the clothes you think you'll need.

As routine as the fire drill, is the casing of the ship by the passengers, combining a general scanning of the other passengers—who you think looks interesting—with finding the various bars, lounges, decks, pools, shops, grill and dining room, and purser's office.

Like great beauties who never neglect beautiful makeup and visit shape-up spas regularly, ships constantly are being refurbished, painted, and polished.

Around the world: regally

Built some five years ago at a cost of eighty-five million dollars, Cunard's *Queen Elizabeth 2* recently went through a four-and-a-half-million-dollar overhaul. To the world's tallest ship—thirteen stories high—were added, on two decks over her bridge, twenty deluxe cabins with enclosed private balconies. Fancy the enchantment of sailing and sunning on a chaise lounge looking at the endless sea in complete privacy.

The Grill Room, an institution on the *QE2*'s ancestors—the *Queen Elizabeth* and the *Queen Mary*—has been moved from its spot by the dining room to the *QE2*'s higher-up Boat Deck. A new sunlighted corridor with white tables and chairs and potted plants that doubles as a bar leads to the new Queen's Grill. Stretching from starboard to portside with blue paneled walls and banquettes drenched in sunshine, the Grill—now seating 196—invariably is filled to capacity.

In the *Queen Elizabeth* 2 cabins stocked with thoughtful comforts, passengers walking in feel completely at home, even those who have never sailed aboard a great liner. By the door, a small framed card lists the names of the steward and stewardess who will answer the call bells (yes, the *Queen* still has them). Set on the telephone, a pink card gives the name of the dining room (three on board) where they will be expected for meals. A thirty-three-page booklet from A for accounts to X for X-ray gives a precise rundown of what's what aboard, even explains the rows of gold braid on the officers' uniforms.

Some of the millions spent on the recent overhaul were used to make an attractive, navy-blue Casino, actually a floating annex of the Sportsman Club of London, and some money went towards enlarging the shopping arcade which looks now like a corner of London's Bond Street.

Already plumped up with luxuries, these extras add panache to the *Queen*'s cruises ranging from three to fourteen days and on her transatlantic crossings to Europe. The real moment of truth will be on the *Queen*'s world cruise.

"The World in 80 Days" is the accurate name of the *QE2*'s inaugural global cruise, sailing next January 10, 1975, from New York and returning March 31. During this time, the *Queen* will make twenty-one ports of call on four continents and will become the largest ship to sail through the Panama Canal. The passage through the Canal, a riveting experience aboard a conventional-sized (Continued on page 90)



GUY BILLOUT



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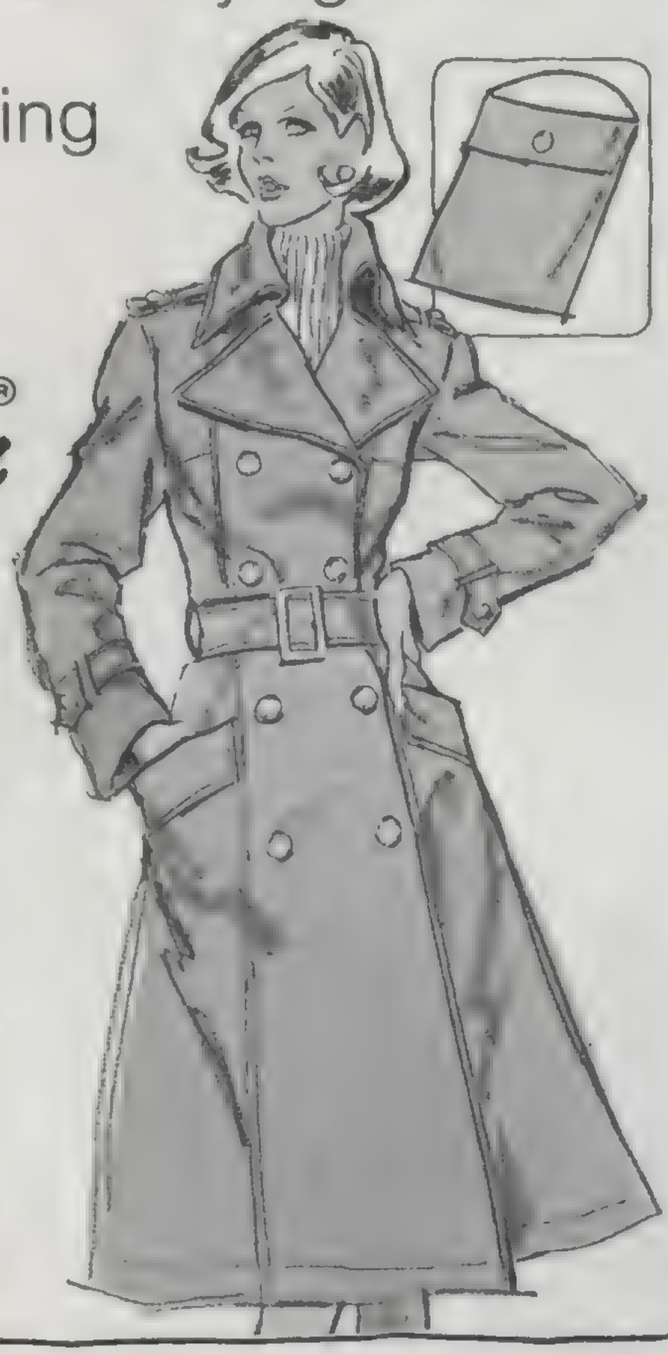
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On the ocean: the life of France "as it exists in our dreams"

ship, should be a thriller aboard the *Queen*.

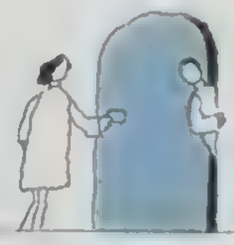
In spite of room-size closets in the cabins, on the world cruise additional storage space is planned for the masses of clothes passengers will need.

For the eighty-day adventure aboard the *Queen*, count about $8,700 for each person sharing an attractive double cabin. (Minimum rate, $4,800; duplex penthouse suites, for one person or four, $86,200.) For tips, count 5 percent of the fare. *Note:* Land excursions are not included in the cruise prices.

Across the Atlantic: sumptuously

Sailing on the S.S. *France* is the life of *la belle France* as it exists in our dreams. The secret appeal of this the longest of passenger ships, built with stacks that can't waft smoke in your eyes and stabilizers that make rocking the boat a rarity, lies beyond superb physical details: it's in the Gallic charm of her officers and staff, in their extraordinary friendly and personal rapport with the passengers, their ability to bring other people together. Everybody is obliging, bends over backwards to please. Stewards and stewardesses have a knack for coping and solving unexpected situations. Theirs is the service of luxury.

Beyond the predictable comforts one expects and does find aboard, the *France* stands for quality. The silver is heavy, the china fine, the trays ample, the flowers fresh. The food is French, the menus enormous. You may order anything you want, light, uncomplicated dishes; sumptuous old-world creations; you can gorge on caviar. The French bread is (Continued on page 92)



How to be moneyed—anywhere in the world

Americans manage to travel without cash in their pockets—it's credit cards all the way. Now, the rest of the world is taking up this handy system that cuts down on currency switches, too. Among more than two million Diners Club members, about one million live outside the U.S.A. Because of this large international membership, Diners Club is a door-opener at 75,000 places where no other credit cards are effective; and, in some cases, Diners is the one American card used in the country. In East Germany, for instance, only Diners Club cards are honored.

In France, eleven out of sixteen restaurants rated three-star by the *Guide Michelin* accept only Diners Club cards. In Paris, members can use them at Maxim's and at Lasserre, those two great establishments; at Troisgros, in Roanne; at Paul Bocuse near Lyon; in Provence, at Baumanière at Les Baux; and Chez la Mère Charles at Mionnay—to name only six.

Other fascinating services not well known but available at Diners Club offices in fifty cities around-the-world: Should a member be caught short of funds, any of these key offices will provide him a cash advance of $100 or, in a foreign country, give him the equivalent in local currency. The main office will supply seven English language International Directories listing hotels, restaurants, shops—with their addresses and telephone numbers —in more than 150 countries and territories.

For further information about Diners Club, write Vogue Travel, Department DC, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.

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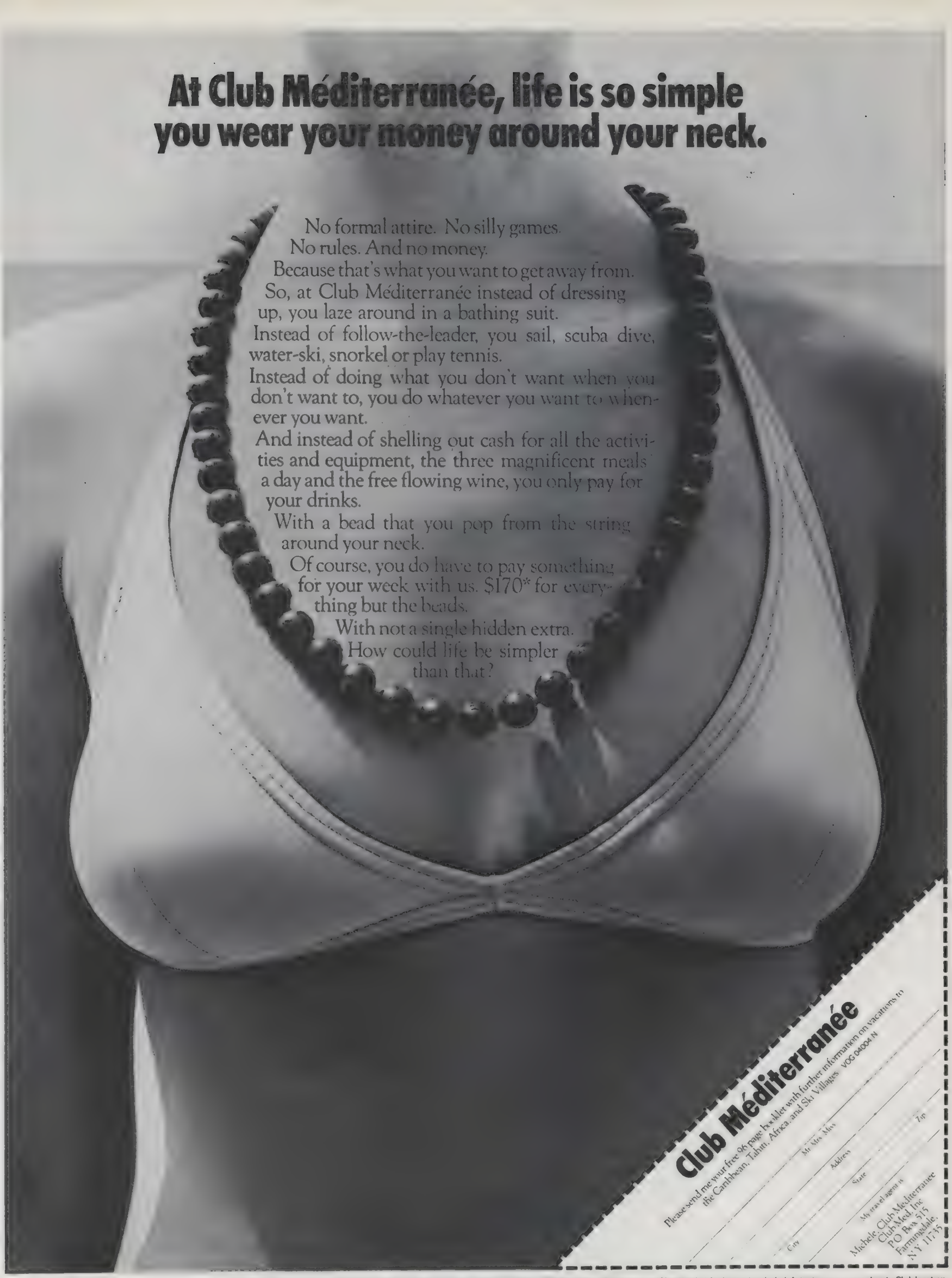
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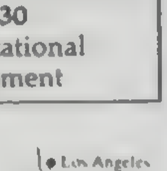
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baked every day; and the flaky, hot croissants served with breakfast are almost better than those you find in France. Nothing is too much effort; and fresh delicacies are picked up along the way. After the stop at Southampton, Dover soles are on the menu.

On the *France*, you truly can take long uninterrupted walks around the open deck—something not often possible on other ships. You feel the Atlantic wind. If it's too blowy, you can walk around the covered deck. Wherever you are, a steward is around to tuck you cozily into a deck chair, to bring you a cup of bouillon, to serve you lunch.

Swimming in the pools (one indoor, one in-and-out) after a sauna, massage, or workout in one of the gymnasiums is most agreeable. Every afternoon and evening, the latest English and French movies are shown.

The transatlantic crossing floats by too quickly. The ship has docked before all its shipboard retreats and its limitless diversions can be enjoyed. But, beginning with the westbound trip May 24, the crossing instead of being one marvelous five-day weekend will last one more day. Because of the energy crisis, the *France* must travel at a slower pace, making a six-day interlude.

For an attractive first-class double cabin on the *France*, count about $900 to $1,000 for each of two persons. New this season, an additional $70 per person for fuel surcharge in first class; $40 in Left Bank (tourist).

Two routes: doubled appeal

Two young sister ships, the T.S.S. *Fairsea* and the T.S.S. *Fairwind*, sailing from ports a continent apart (San Francisco, California, and Port Everglades, Florida), follow completely different cruise patterns. All year and every Saturday afternoon at five, the *Fairwind* steaming out of Florida loops around the Caribbean calling at Puerto Rico, the U.S. Virgin Islands, the Dominican Republic, and Haiti. Stopping just long enough for a quick land-view tour, the seven-day cruise provides three days of cruising which is the dreaming-est part of every sea voyage.

Sailing from the West Coast, the *Fairsea*, after spending the cold months gliding in and out of sun-drenched Mexican ports, takes off between June 15 to August 24 on fourteen-day cruises along the mint-green shores of Vancouver and Victoria in British Columbia, as far north as Glacier Bay in Alaska.

The sensibly planned itineraries on both ships allow time for shipboard pleasures: pool swimming, sunning, dancing, and late late pizza suppers. *Note:* Crews on these sister ships are Italian.

For passengers sailing from either the East or the West Coast there are remarkably low air/sea fare arrangements: from New York to Fort Lauderdale—the airport ten minutes away from Port Everglades—the round-trip air fare in economy class on any scheduled airline is only $20; from New York to San Francisco, $100; similar rates for some thirty-six more cities across the country and Canada.

For the boat portion of a seven-day Caribbean cruise, count about $580 for each person in a good double cabin, plus $45 for fuel surcharge; same idea for the fourteen-day trip to Canada and Alaska, $1,120 plus $80 fuel surcharge. ▽

For further information about ships, write Vogue Travel, Department K, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.

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VOGUE TRAVEL by Gérard

On Martinique: The Young Show How To Have Fun

At Club Méditerranée, every seventh person is a young, happy aide-de-village who teaches you the joys of tropic life

Winter in New York is a wonderful time of year. I don't know of anything more beautiful or more elating than the spectacle of the city covered with snow, glistening under a blue sky with its almost-summer sun, its dry tonic cold. Nothing could tear me away from the city when it's like that. But at the end of December of 1973, it happened to be raining, the air was humid, the sidewalks shiny and slippery—and, as I was ready to take off on board an Air France jet—I found myself longing for Martinique, where I would be in less than four hours. Josephine Baker, the eternal *vedette* of Paris and New York, on hearing about my trip, hummed over the phone: "La Martinique, c'est ça qu'est chic, chic, chic, chic," her voice evoking all the perfume of the islands.

It's after midnight when the plane touches down. The Fort-de-France airport gives off an air of being important; but actually there reigns a friendly clutter, a good natured *laissez-aller.* We might well be in France. A smiling Black waving a "Club Méditerranée" sign shows me the way. He's Hughes, the chauffeur the Club has sent for me. I get into his latest-model Mercedes car and, scorning the back seat, sit down beside him. The Club is an hour's drive away. We speed through the night over a twisting road edged with palm trees. The air is warm and heavy with tropical scents.

We chat. Hughes has worked at the Club for three years, and he blithely dodges the questions I ask him about the political future of the island. He feels French down to the marrow of his bones, is totally free of complexes; and he's optimistic about the future. We pass by sleeping villages where dogs are rummaging through garbage cans. The night resounds with a grating, sawing sound. Hughes explains that it's the sound of tiny frogs. For my whole stay, this will be the background music of my nights.

The Club Méditerranée village was built three years ago in the area called Sainte-Anne on Pointe-Marin, among palm trees, beds of bougainvillaea, hibiscus. An enormous moon that looks Japanese makes the sea glimmer. Bungalows of different shapes stretch along the edge of the water. I climb the steps of the *Tour du Port,* a whitewashed tower, where I'm lodged. My blue room with a balcony facing the sea is clean, comfortable, welcoming. I go to sleep, exhausted, happy.

A dazzling sun, the sound of happy voices calling one another awaken me. It's 9:00 A.M. From the balcony I see the village coming to life. In the port, sails are being hoisted for the start of the sailing classes. On the road winding from the port around the bungalows, bands of swimmers converge nonchalantly at the Clubhouse for breakfast. I hastily slip on my trunks and run down to join these people with whom I'm going to share eight days of vacation life.

The scene of the Clubhouse—an enchanting pavilion shaped like a starfish—is thrilling. It's a breakfast for Gargantua. Tables overflowing with fruits, cheeses, croissants, brioches, all being served by lovely Martiniquaises dressed in many-colored fabrics and striking madras plaids. Everyone is laughing, talking, getting organized for the day. Everywhere—gaiety, *joie de vivre,* a carefree feeling. Everyone uses first names (and *tu*). I experience the delicious sensation of being in my twenties again.

(Continued on page 188)

Warning Signs.



Wrinkles don't just happen overnight.

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SAKS FIFTH AVENUE

Deodorants— What's Going On

There are differences in deodorants—but they're not obvious unless you speak the language and pay attention

You can't try them on in the store, so selecting the right deodorant can be puzzling. Glancing at labels and noting brand names isn't always foolproof—one brand name often comes in several different forms, manufacturers don't always say what is or is not in their formula, and terms can be confusing. If the label says "antiperspirant," for instance, it means this product will stop wetness as well as odor—an antiperspirant is automatically a deodorant, but the reverse is not true. (Research, done by Arrid—who makes four kinds of Extra Dry—shows that half the women in this country aren't aware of this difference.)

The word "unscented" is found on some containers, but if the deodorant is scented, it probably doesn't say so. If you're unsure, and it matters to you—for allergy or any other reason—use your own nose to investigate; one sniff under the lid should tell.

An important variable is the form the deodorant takes. It could be a cream, a clear liquid, or—what many deodorant-makers seem to be into now—powder. Here, it's your move, your preference. Since the powder idea is fairly new, it's usually proclaimed in large type on the can. Point of the powder is that it helps absorb wetness, so it's usually used in antiperspirants. The response to powder hasn't been entirely favorable—whoever started this obviously never wears dark pullover sweaters that pick up white smudges as they pull over. But manufacturers are now finding new ways to deal with this problem. Some recent containers say "light powder," one says "invisible powder." These are fine points to note; in deodorant-ese, a difference in terms means a difference in effects.

All these fine points and differences are illustrations of the long way deodorants have come. Back when they first appeared on the market—Mum in 1888, Odo-Ro-No in 1914—there was very little choice. As more has been learned about the apocrine glands that secrete perspiration and about skin bacteria that cause perspiration odor, a steady stream (or spray) of more sophisticated deodorants has been produced. Knowing that variety can lead to confusion, manufacturers now try to be helpful by putting each version of their product—scented, unscented, powdered, unpowdered—in a different colored can. Once you find what you like, remember first the brand name and then the color of the container—this is the guide for getting exactly the version you want.

Remember, too, to read directions. With **Mitchum,** an antiperspirant for problem perspiration, the directions state to use it at night—meaning the night *before,* at bedtime. If you were unaware of this, you'd miss out on best results. This night-before policy applies to all the Mitchums around now: the spray aerosol, the cream, the dab-on, the solid stick, and the spray powder that's their most recent. It is claimed that a morning shower won't wash away effectiveness of any of these; though you can't see it on your skin (or clothes), the antiperspirant action goes on all day. Most Mitchums—except the cream and stick—come scented or unscented.

Some other deodorants with special features. . . . From **Alberto-Culver,** there is **Calm 2** antiperspirant four ways: two powders (Super Absorbent and Invisible), in scented or unscented. Also from Alberto-Culver is **FDS** underarm antiperspirant, faintly powdered, scented or unscented. FDS's are all non-sting—another thing to look for—so can be used right after shaving.

For anyone who requires a hypoallergenic deodorant, there are two kinds from **Ar-Ex**—a company that's been guarding skins from irritants since 1935. They have a **cream** in a jar or tube and a **liquid** in a plastic squeeze bottle. No powder here, and no aerosol; they say the inside surface of a metal aerosol container just might interfere with the hypoallergenic-ness of the product. This cream and liquid are unscented and non-sting; neither is an antiperspirant.

You can have **Arrid Extra Dry** four ways—with powder (faint, un-messy) or without; with scent or without. From **Gillette,** there's the original **Right Guard** deodorant that made news in 1960 by being the first major deodorant to come out in aerosol form. Other Right Guards have followed—an antiperspirant, a natural-scent, a powder. Gillette also makes **Soft & Dri** antiperspirant, especially for women. This comes three ways—scented, unscented, powdered. All are non-sting.

Also worth noting, since travel-size deodorants aren't plentiful—a small, neatly-done-up deodorant that slips easily into a handbag or suitcase. This is the **Snowflake Deodorant Compact** by **Lucille Bouchard** in pressed-powder form, goes on with a puff. This makes use of mink—the formula contains mink oil which holds the powder together, makes it cling smoothly to the skin.

—MARY KLEVE



An early Mum ad, from the '30s. Mum and Odo-Ro-No are both still alive, selling and spraying—in aerosols.



Summer's fashion delicacy, the cool-knit sleeveless shaping with its own jacket. Dalton's day-into-evening natural of polyester-cotton-linen, sizes 6 to 18, about $115. Featured at Martha West, New York City, Nowell's, Raleigh and Chapel Hill, Halle's, Rike's, Jacobson's Michigan, Montaldo's, Marshall Field and Co., Woolf Bros., Bullock's Wilshire and other fine stores everywhere.

Dalton of America, New York City or Willoughby, Ohio. Also makers of James Kenrob sportswear. Prices slightly higher in the West.

Plate I



22"x28"
signed and serial numbered

edition: 5000

price $30

introducing

Maryrose Wampler

'a childhood memory'

Black-eyed Susans--"suggested by early memories of picking blackberries along the fence rows. the painting includes the life cycle of the monarch butterfly."

Maryrose Wampler

Winner of national contest—America's finest flower artist.

The finest painter of flowers in contemporary American artistry, chosen for her genius at portraying flowers in their natural setting, is Maryrose Wampler of Indiana.

She was selected the nation's master flower artist from a competition including over 500 of the country's best.

The Wampler collection was nationally appraised by botanists, art critics and others whose support was overwhelming. "Black-eyed Susans," pictured above, is one of her most praised prize-winning entries. It begins the first series of flowers ever offered in such authentic surroundings.

Interest in nature art is at an all-time high. The investment potential for the Wampler collection following this national award is very promising. All factors point to her paintings becoming the greatest educational flower series of all time.

The knowledgeable collector, recognizing their excellence and the likelihood of appreciation in value, will also realize the advantage of early purchase.

Write for the name of the dealer in your area and a free color brochure illustrating the complete Wampler collection for 1974.

Also new! "3 Centuries of Great American Wildlife Art," a valuable and superbly illustrated book; three dozen antique and modern classics illustrated in color; packed with historical and investment information; $2 postpaid.

Nature House, Inc., Box 222 L, Griggsville, Illinois 62340

America's top nature collector prints—Sloan birds, Jimm mammals.

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Princess Gardner does something special with leather.

Sure, we make accessories roomy enough to hold just about everything. Slim enough not to show it.

But the most important thing we make them, is beautiful.

Beautiful enough to help your total look, look better.



Above, the "Petit Point" Checkbook Secretary in Blue
Also, Pink. $18.00. Matching accessories from $4.50

PRINCESS GARDNER®

Prince Gardner, St. Louis, Mo. A Division of SWANK, INC.

Women over 30
ask me—

"IS IT
POSSIBLE TO
CONTROL
THE
FACE-AGE?"

IRMA SHORELL'S
MOISTURE/35


IRMA SHORELL

"No – you can't change the age – but you can change the appearance. We have succeeded in creating the world's first and finest daytime skin-care cosmetic formulated to benefit over-30 skin in today's fast moving world. It MOISTURIZES • FIRMS • PROTECTS against the elements.

MOISTURE/35 effectively combats the three threats to a youthful appearance . . . one, of course, is dryness; the second, air pollution and the third, cosmetic pollution.

ABSORBS INSTANTLY

Not messy or greasy, its remarkable action begins immediately! Its little-known, highly effective natural ingredients assure all-day protection. A distinctive, peach colored creme that can't be copied or duplicated, it contains NO HORMONES or STEROIDS . . . and is safe for most delicate, hypersensitive skin."



Irma Shorell

Write or phone

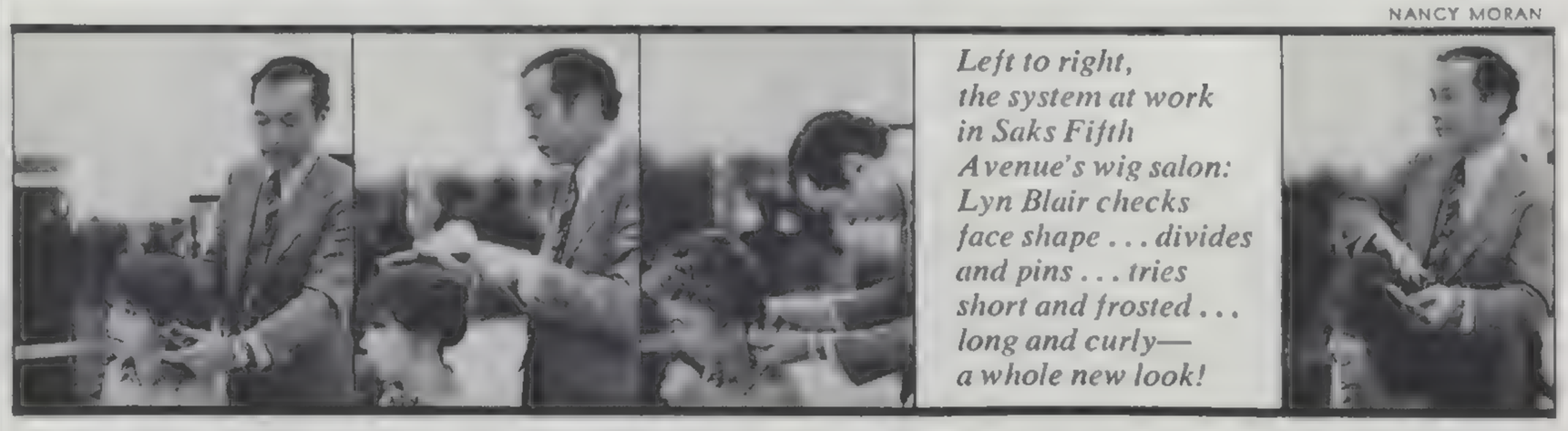
HENRI BENDEL, New York
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MACY'S, California
NORDSTROM, Washington-Oregon
HOLT-RENFREW, Canada

VOGUE BEAUTY CHECKOUT

Good Looks: Ways That Work

You can't beat places where beauty's a system: they simplify everyone's life . . . especially yours

NANCY MORAN



Left to right, the system at work in Saks Fifth Avenue's wig salon: Lyn Blair checks face shape . . . divides and pins . . . tries short and frosted . . . long and curly— a whole new look!

Systems. You have yours. We have ours. And the beauty people have theirs, too, of course—some designed expressly for *you* (more on these later) and some designed to help *them* help you. One good system not always easy to find concerns the buying and selling of **wigs.** When the right person is behind the counter, a wig can become a major asset to your wardrobe and your life, for the simple reason that you start off with the wig most suited to you.

At the wig spot in New York's **Saks Fifth Avenue** you can find one of the most sophisticated wig-selling systems we've seen . . . it's also very simple. Saks stocks just eight well-chosen wig styles (four Oscar de la Rentas, four Donald Brooks). *And* they keep **one super-professional wig man on the spot all the time.** That's key. He's Lyn Blair *(above)* who, after seven years working with wigs, knows exactly how to make wigs work for each customer—he advises on style, color, cut, and fiber (Lyn suggests Kanekalon for longer wigs, slightly finer Elura fiber for shorter styles)—he'll even suggest a makeup change if needed.

A few Lyn Blair **wig tips,** plus some ideas of our own: • If you're good with hair, look for a wig you can do something with, too. (A wig we think you can do a lot with: **Fashion Tress's** Barbara—short and sporty for day, easily curled under or over at night.) • Don't be afraid of change. If your hair's long and straight, you may love being wigged in short, soft, close-to-the-head curls (exactly like this, a new wig called Marcella styled by New York hairdresser **Maurice Tidy for Venicelon wigs).** • Our tip? **Our whole point:** that wigs can do a lot to simplify the way you live, but you may never know how much (or how comfortable, how attractive, or how *right* a wig can be on you) until you've put your head in the hands of someone who does. . . .

Another beauty spot where a good system seems essential is at the **cosmetic counters**—where there are often so many products that confusion seems like a norm. Well . . . the beauty people have been working on that one, too. At Elizabeth Arden, they've reorganized, simplified, streamlined, and got skin care down to a system—called, appropriately, **the Elizabeth Arden Personal Skin Care System,** it's practically foolproof. Everything for skin care has been divided into three skin-type groups, labeled, and coded with a color dot (pink for normal-to-oily, burgundy for normal-to-dry, pink *and* burgundy for all skin types), so **you really can tell at a glance what your skin needs —and what it doesn't. . . .**

Another new skin-care system is from **Helena Rubinstein,** in anticipation of summer's skin dangers. It's their **Skin Life Sun Survival System**—four dermatologist-tested products for people who love the look of summer tans but worry (quite rightly) about the sun's drying (and aging) effects. . . . Two guard against sun damage: Sun Filter Lotion (a fast-absorbing, moisturizing protector) and After Sun Moisture Gel, which smoothes, has **anesthetic ingredients in case you're careless and burn. . . .** Two give the look of a tan, without the hazards: allover Sun Country Bronzing Toner (in three pale to deep-gold shades) and three Sun Country Coloring Tints.

We've said it before and we'll say it forever: **the one system basic to everyone's beauty is your body's.** Keeping it healthy, running smoothly means exercise and a nutritious diet—not just when you need to lose or gain ten pounds, but all the time. Which is where a good salon can come in. In Atlanta, Georgia, there's one of the best we've seen—**the Arden Zinn Studio,** that's like a specialty shop for the body. Every age (the youngest pupil is 3; the oldest, 71) and every area (from back exercises to belly dancing) are treated—there's even an anti-cellulite class based, like almost all the classes, on **"Ardenics,"** Arden's own exercise system.

Ideas we loved: a room that's an inch-and-a-half deep in foam (to soften falls, prevent jarring) and an instant-nutrition system—two snack machines that dispense fruit, eggs, juices, whole-wheat bread, sparkling waters . . . and no "junk." Named Nutri-Vend, they're Arden Zinn's own design.

Another system that does a lot for *your* system is **massage** . . . and if you're like us, just the word sets off the urge for one. Which sent us off to **Leslie Day, Henri Bendel's new Swedish Massage expert,** who spent the first few minutes asking questions—about our working habits, general health, life-style, what kind of exercise, and how much. Then: a breathtaking, tingling, superbly relaxing massage that somehow managed to touch on every tired, tense spot—the result of Leslie's questioning, because the answers tell her where to find the spots of stress and strain.

If you feel like doing a little **exercise of your own first,** you can do that at Bendel's, too, with **Kathy Grant,** their exercise expert. If you do, Bendel's takes $5 off the $15-an-hour massage price . . . sort of an incentive system.—VALORIE WEAVER.

Kayser.

You owe it to your audience.



He'll love every minute of "Beautiful Dreamer." It's another great Kayser performance featuring pajamas and matched robe. The p.j.'s in Enka® nylon tricot, S,M,L, about $15. Long robe in XS, S,M,L about $20 in anti-cling Crepeset. Kayser-Roth Intimate Apparel Co., Inc., 640 Fifth Avenue, New York. Also available in Canada.

New Answers From Doctors

Is estrogen good for every woman?...Will an ice pack help a joint?...
Should you study healthy thinking?...What's the hazard in some medication?

To take— or not to take— estrogen? How to decide

Does the woman past childbearing age who takes estrogen to prevent menopause symptoms and to hold off signs of aging face the same medical risks as the younger woman on the Pill? The Boston Collaborative Drug Surveillance Program, a giant study of thousands of women, has some recent news:

• The threat of blood clots—venous thromboembolism—which is clearly associated with the Pill in younger women, was found *not* to be increased in older women taking estrogens.

• Breast tumors, benign or cancerous, appear to have no linkage either positive or negative with the use of estrogen in older women. The scientists call this no-evidence finding a reassuring one; if there is any causal connection between estrogens and breast cancers and tumors, it is likely to be a weak one. Even long-term use of estrogens appears not to build up increased risks.

• Gallbladder disease is another story—and a pause factor for any woman with a family tendency to gallbladder problems. Postmenopausal-age women taking estrogens are two and one-half times more likely to have gallbladder disorders than are women who do not take estrogens. And younger women on the Pill are twice as prone to gallbladder disease as those who are not on oral contraceptives.

Cooling off some hot joints

In many inflammatory diseases, the tough, elastic cartilage within joints breaks down rapidly, often resulting in permanent damage. At Dartmouth/Hitchcock Medical Center in Hanover, New Hampshire, Dr. Edward D. Harris, Jr., and associate scientist Peter A. McCroskery have turned up new knowledge about painful and disabling joint conditions. Cartilage collagen breaks down much faster at higher temperatures, the Dartmouth scientists found. The temperature inside an inflamed knee joint may be as high as 99°, compared with normal knee-joint temperatures of about 87.9°. And the hotter the joint, the faster the damage takes place.

The Dartmouth discovery is likely to lead toward new and more effective treatment and also reinforces established methods, according to Dr. Joseph Lee Hollander of the University of Pennsylvania, a pioneer in measuring internal joint temperatures. First, deep heat application, by raising internal temperatures, may make joint inflammations worse. But surface heat, for short periods, temporarily cools the joint interior. Conversely, surface chilling may temporarily raise the internal joint heat; cooling must be sustained for more than ten minutes in order to have a deep effect.

Probably of most importance in the treatment of severe joint conditions: increasing use of anti-inflammatory drugs which, when injected, can reduce joint temperatures to normal levels, relieve pain and swelling. Medicines that suppress inflammation can serve the dual purpose of relieving symptoms and preventing tissue destruction.

Learn to think well

When you are sick, you may develop a life-style based on illness, actually need lessons on how to live well again. Dr. Barry Blackwell and Dr. Susan Wooley at the University of Cincinnati Medical Center are helping patients replace their "sick" behavior with habits and activities leading toward health.

Even though pain and illness may be real, sick behavior may intensify as a way of avoiding problems in work, family, or social life. "Family members and doctors may unwittingly contribute," says Dr. Blackwell, "by reinforcement with extra interest and attention when the person is sick." As a result, the patient goes from one doctor to another, has many medical treatments, frequent surgery, takes a lot of pain-killers. Helping this kind of person to help himself or herself, Dr. Blackwell and Dr. Wooley may suggest reducing pain medications, rationing talk about pain to a specified time each week, keeping a record of time spent out of bed, and taking an active, assertive part in things.

The discovery that being well has more rewards than being sick can open up a whole new life to some people, these doctors say. And medical problems can be put in perspective so that symptoms are held down to tolerable levels.

The real story of a medical breakthrough

More gripping than a mystery novel, David R. Zimmerman's new book, Rh *(Macmillan), tells of the triumph over the incompatible-blood disease that has killed many babies. When the two parents have differing blood types, the mother's body may develop antibodies during pregnancy that attack her baby's red blood cells. Rh disease (named for rhesus factor, after the monkeys who served in basic research) now can be avoided by vaccines that prevent a mother's sensitization against her unborn child. Zimmerman puts it all together—the drama of blood, birth, and death; the men and women who figured in the eventual solution; the roles played by great institutions: an incredible mix of bumbling, brilliance, and blind luck. Should you have the impression that great medical discoveries are planned, programmed, and carried out by cool scientific heads who know exactly what they are doing, do read* Rh.

Danger at the drugstore

You can buy, without a doctor's order, some potentially dangerous drugs. Dr. S.J. Serpe of Amityville, N.Y. would like to see over-the-counter medicines—particularly those containing potassium bromide and scopolamine hydrobromide—placed on the prescription list. His reason: chronic bromide intoxication, a possibly fatal condition, can come from excessive use of well-known sleep remedies and fizzy stomach-settlers that contain bromides. Dr. Serpe added that doctors may not suspect this source of severe symptoms. In some cases, bromide toxicity symptoms may look more like a stroke or a brain tumor; in others, they mimic uremic poisoning or a diabetic coma. It's best to avoid habitual use of any medicines, even old-fashioned nonprescription ones; and, when you are ill, to tell your doctor every drug—prescription or not—that you have taken.

Our $20 an ounce Make-Up. Because a beautiful face is priceless.

Countess Isserlyn Make-Up isn't just something to be dabbed on to help you cover your face.

Rather, it is something to find your best face with.

To accomplish this, though, you must begin at the beginning. By carefully selecting, with the expert help of an Alexandra de Markoff trained specialist, the one shade that most belongs on your face.

After only a few seconds you will see a hint of the perfection to come.

For as you glide the Countess on, you will see and feel the face that should have been yours all this time.

What you won't see is where our Make-Up ends and you begin. Countess Isserlyn slips on that smoothly and that evenly.

At the same time, this precious formula will keep your face dewy and moist until you wish to put it to sleep for the night.

Countess Isserlyn. Without it you may never find your best face.

Countess Isserlyn by Alexandra de Markoff

Don't think of it as $20 an ounce. Think of it as $20 a year.

VOGUE'S neighborhood shopper

As though to confirm the meteorological reputation of this month, there are showers of pretty-making, life-easing new ideas at all those dandy little shops around the corner. . . .

All the fresh fruit

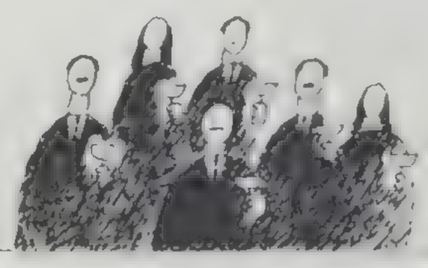
that's good for you is not to be found only at the greengrocer's. Some of its essence has gone into new pH-balanced Suave shampoos scented with the refreshing aromas of Strawberry, Apricot, and Green Apple. While doing their main thing (cleaning your hair), these mild new hair-washes make the process doubly pleasurable: fruit fragrances are true in the bottle but don't hang around on the hair when their job is done. Helene Curtis serves them up in one-pint plastic bottles.

Play-back time



While *he's* been playing with his dictating machine/tape recorder, *you've* been making all those important notes on backs of laundry lists. No more. Investigate the world's smallest "idea machine." It's a tiny dictating gadget about 3x5 inches and skinny enough for your purse or pocket. Friend who bought one calls it her "personal secretary who weighs 10½ ounces." When thoughts or things to remember pop into her head, she dictates them anytime, anywhere into this new, wallet-thin *Norelco* 95, plays back when ready. Swears it's the best investment she ever made. Finding it may take you out of your neighborhood. Check your Yellow Pages for shops.

Diverse—Italian style



GUY BILLOUT

Our Official Taster (he's third from the left at the country club bar) reports a totally new multi-use Italian liqueur called Amaretto di Saronno. Tastes like almond and apricot, not too sweet and definitely delicious. On the rocks with Scotch or bourbon it becomes Il Padrino (The Godfather) and, for equal rights, is called La Madrina (The Godmother) when iced and laced with vodka. Official Taster's Wife uses Amaretto in dishes from poultry stuffings to desserts. Got dozens of dazzling recipes by writing for a Gourmet Secrets booklet to Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021. It's free.

Economy control

A neat little laminated card-dial tells you immediately the true cost of all kinds of food products—ounces, pounds, liquids. You line up weight or size with the price of the item in the store and the dial tells you whether "the large economy pack" really is the bargain it seems. Ekco—famous name in housewares—will send you this magical, purse-sized consumer-protector for 25 cents. Enclose name and address and request it from Ekco Food Cost Saver, 9234 West Belmont Ave., Franklin Park, Illinois 60131.

Neat going



Those white or bright-colored plastic wall gadgets with compartments for holding pens, paper clips, and the like used to be sold as office-wall organizers. Now a smart lady we know has attached one to the wall beside her bathtub, keeps it filled with sponges, soap, nail files, nail brushes, and anything else she might use while soaking. Inspired by her own genius, she also has a wall organizer for needles, thread, scissors, and what-have-you. A third in the guest lavatory holds small bars of soap, hand towels, bottles of aspirin, and other be-kind-to-your-friends accessories. Neat idea. The organizers are sold everywhere these days at small prices.

Add eye draw

Smooth on long-lasting eyelid color with something called *Sketchstix*. It's creme shadow in an extra-long (7-inch) pencil boxed with its own sharpener. Apply color directly blend with fingertips. (When sharpening, remember not to make too fine a point. Slightly blunted and rounded works best.) Choose from a range of hypoallergenic, unscented tones with soft names such as "Dove." *Almay* gets it all together for you with their usual concern for what ingredients are good for you.

Shopping cart chic...
Give yourself, your friends a touch of spring style

Spruce up your bathroom with those impressive cork-stoppered glass bottles that come in all sizes, cost next to nothing. Great for disguising low-priced bath oil, bubbles and beads, in case you're unsettled by such things. . . . Get ready for the bare-legged season with a spray-foam depilatory for legs, precisely and wisely named Better-Off. Dorothy Gray makes it and other fastidious things for limbs and upper lips. . . . Add an "aren't-you-clever" touch to your dinner table by putting little Japanese sake cups filled with potpourri in front of each place. Let guests take them home. By the way, if potpourri loses its scent, a drop of brandy will revive it. . . . Prepare himself for upcoming weekends with six travel-size grooming essentials in English Leather. Nifty miniatures of all his needs including masculine hairspray. . . . Investigate the new improved porous-point pen that has a plastic collar guard to keep the point from breaking down or becoming fuzzy. It's good old Flair, now with a unique Point Guard. . . . Save time and energy by stocking a supply of greeting cards instead of buying one at a time. Buy birthday, anniversary, bon voyage, graduation, and get-well messages by the dozen. With a ready supply, you'll acquire a terrific reputation as Lady Who Never Forgets.

THE TEN-O-SIX FACE.



To have this kind of healthy, clear, and glowing complexion, you must start out clean.

The gentle antiseptic formula of Ten-O-Six® Lotion helps remove hidden dirt, the heaviest makeups, and pore-clogging oils.

It destroys certain bacteria that can cause skin problems. And helps clear up externally-caused blemishes. Use Ten-O-Six first thing in the morning, last thing at night to help you have clean, clear, honest skin. If you're not satisfied, we'll gladly refund your money.

That's how serious we are about your complexion.

Also available: Ten-O-Six Cleansing Bar, Ten-O-Six Shampoo, and new Ten-O-Six Spot Treatment Gel.

VOGUE FOOD by Maxime McKendry

Hot Fashion Now: Soup Does It All

Soup saves money or spends it, cuts calories or adds them, fits any hour or any mood—that's why it's the hottest (and the coolest) right now

Soup recipes have evolved out of thriftiness . . . a using up of scraps . . . a boiling up of the bones of yesterday's meal into stock . . . herbings, spicings, salting to add highlights. A cook suddenly hits on a perfect combination almost by accident and writes it down. A new soup recipe is born. Or doesn't write it down and forgets and a great brew is lost forever. Soup can cost next-to-nothing or be wildly extravagant. Soup making is as much a frugal habit as a deliberate art. Or both.

Think of soup as a nutritive meal, easy to digest . . . for breakfast before a day of hard work instead of those diet hazards eggs and bacon and toast . . . as a supper in itself, with cheese and fruit, for a night undisturbed by the nightmares or sleeplessness that can come from poor digestion.

Soup is the everything dish, as good for a solitary lunch in the comfort of your kitchen as it is as the lead-off of a seven-course dinner for twelve or the center of a one-dish supper for two . . . it can be concocted quickly from supermarket ingredients . . . or made of your garden's yield and simmered for hours. Here are some recipes to get you started . . . then, invent your own.

Apple soup saves money

From Amanda Burden, eight servings

2 medium onions, thinly sliced
2 tablespoons butter
6 red apples, peeled and diced
4 cups chicken broth
2 tablespoons sugar
1 tablespoon curry powder
Salt and white pepper
1-2 pints light cream
Finely chopped parsley

Sauté onions in butter till transparent. Add apples, chicken broth, sugar, curry powder, salt, pepper (it may need more sugar). Cook over low heat until apples are soft. Puree in blender, adding cream according to the desired richness. Serve very cold with diced apples, diced almonds in bowls; top with parsley.

Sorrel soup has calories to spare

From my father, Sir Oswald Birley; two to three servings

Boil 2-3 peeled potatoes in about 2 cups salted water. When tender, rice potatoes through a food mill, reserving cooking water. Wash and finely chop 1 lettuce heart and ½ pound sorrel (also called sour grass or schav), more if you like a stronger flavor, and cook gently in a little butter in bottom of soup pot. When sorrel is wilted, sprinkle with 1 teaspoon dried chervil or 1 tablespoon fresh, and cover with the potato water. Stir in riced potatoes until well blended. Cook very gently for about 30 minutes. Mix 2 egg yolks with ⅓ cup slightly whipped and thickened heavy cream and stir into soup. Keep simmering without boiling for about 5 minutes. Season with pepper and salt if needed. Serve with a pat of butter in each soup bowl.



GUY BILLOUT

Shiraz soup makes a summer breakfast

From Eleanor Lambert, four servings

This is based on an Iranian yogurt soup. In a tureen, put 2 pints yogurt, add warm or iced water, stirring slowly to thin as you like it. Add scant handfuls of seedless grapes or white raisins, chopped dates or figs, whole pistachio nuts or slivered almonds, chopped fresh cucumber mixed with chopped scallions, chopped parsley, crushed but not chopped fresh mint leaves, salt. Let stand 2 hours; refrigerate (not too cold). In the morning, serve chilled or heat gently.

Spicy cabbage soup is easy for lunch

Four servings

1 small head cabbage, quartered
2 small onions, minced
4 leeks, white part only, well washed and sliced lengthwise
¼ teaspoon saffron
1 teaspoon ground ginger
1 teaspoon nutmeg
4-6 cups vegetable, chicken, or beef bouillon
Salt and pepper
4-6 tablespoons beef marrow (about 3 bones)

Boil up all the vegetables in the stock, seasoned, for about 30-40 minutes or until cabbage is fork tender. Add spices and simmer 15 minutes. Put marrow pieces in a small sieve and submerge into the simmering soup for 1 minute. Serve with a piece of marrow in each soup bowl.

Golden broth starts the dinner

Three to four servings

½ cup slivered almonds
Pinch of sugar
½ teaspoon saffron
½ teaspoon ginger
Salt
4 thin slices stale French bread
½ cup white wine
3½ cups light chicken stock

In an earthenware pot, make 2 successive layers of almonds, sugar, spices, salt, and bread slices. Cover with wine and allow to steep for 30 minutes. Add stock, bring to a boil and simmer 15 minutes.

Chicken soup keeps calories down

Four to six servings

Poach 1-1½ pounds of chicken in 6 cups salted water with ½ teaspoon saffron until tender. Remove chicken and, when cool, cut into serving pieces, reserve broth. Mix together ½ teaspoon freshly ground black pepper, 1 teaspoon ground ginger, and 1 cup freshly grated (in a blender) brown bread crumbs. Mix to a paste with beer. Add to chicken broth, simmer, stirring occasionally, 15 minutes. Add chicken pieces and reheat gently for 15 minutes.

English pottage is lavish

From Sir Kenelme Digbie, 1669; eight to ten servings

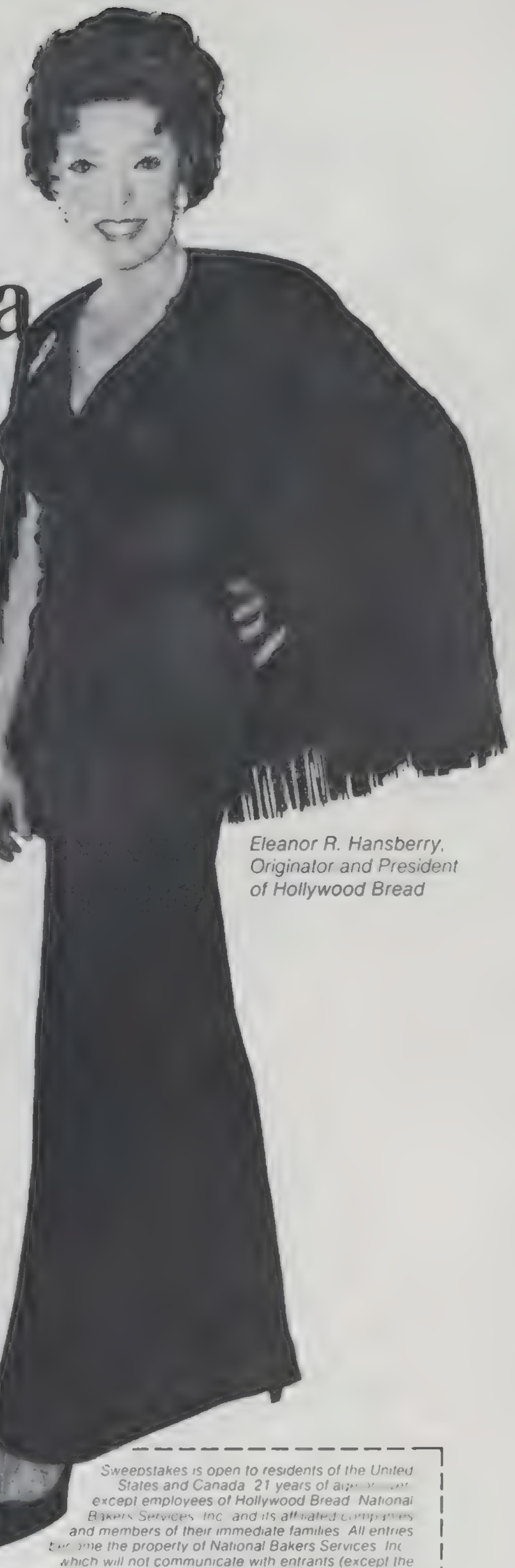
1½-2 quarts water
4 ounces stewing beef
4 ounces stewing lamb
4 ounces stewing veal
1½ pounds chicken pieces
4 ounces bacon
2 onions, quartered
1 clove garlic (optional)
Salt
10 whole peppercorns
5 cloves

- In winter add: 2 tablespoons mixed dried herbs, any root vegetables, cabbage sliced or shredded
- In summer add: lettuce, sorrel, borage, or any spring herbs or vegetables that have been boiled for 5 minutes in a little vegetable stock
- Also add, any season: any meat or chicken gravy, de-fatted, from a previous meal; any scraps of roasted meat, especially the dark outside parts

Combine all ingredients in a large soup pot and boil up. Skim scum off surface. Boil gently 2-3 hours. Remove all fat from surface before serving. The meat can be served sliced in the soup or apart . . . or cold with pickles next day.

Eleanor Hansberry wants you as her guest.

Announcing the Hollywood Bread "Week on the Riviera Sweepstakes."



Eleanor R. Hansberry, Originator and President of Hollywood Bread



Imagine finding yourself in the south of France for a week's stay on the fabulous Riviera! You'll bask in the warmth of sun-soaked, uncrowded beaches. You'll stroll through the quaint streets of Villefranche-sur-Mer. You'll shop for gifts and have lunch at picturesque sidewalk cafes.

And, of course, you'll stay in the guest house at Villa Romano, Mrs. Hansberry's home on the Riviera.

Sounds like a dream, doesn't it?

It could be a dream come true!

You could be the big winner in the Hollywood Bread "Week on the Riviera Sweepstakes." To be eligible, all you have to do is tell us in 25 words or less why you like Hollywood Bread. Just fill out the entry blank below and mail it to us together with an actual size wrapper from either Hollywood Dark or Light Bread.*

First Prize: The trip to France plus $500 expense money. **Second Prize:** $500.00 **Third Prize:** $250.00 **Fourth Prize:** $125.00 **Fifth Prize:** 10 prizes of $50 each.

Entries must be received no later than midnight June 10, 1974. Winners will be announced no later than July 15, 1974.

Send your entry in today. And enjoy the beautiful taste of Hollywood Bread . . . Light or Dark.



1973. *Eleanor Hansberry (left, presents airline tickets to Lucille Boesken, winner of last year's slogan contest. Miss Boesken, of Boca Raton, Florida, enjoyed "a wonderful week" on the Riviera as Mrs. Hansberry's guest.*



** or a reasonable facsimile.*

Hollywood Bread "Week on the Riviera Sweepstakes." Box H, Hollywood, Florida 33020

"I like Hollywood Bread because

_____

_____

_____

_____

_____."

Name _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Sweepstakes is open to residents of the United States and Canada 21 years of age or over, except employees of Hollywood Bread National Bakers Services, Inc. and its affiliated companies and members of their immediate families. All entries become the property of National Bakers Services, Inc. which will not communicate with entrants (except the winners) and reserves the right to publish names and addresses of winners.

Contest trip must be taken between September 15, 1974 and October 15, 1974.
This contest void where prohibited by law.

Paganne



Gene Berk for Paganne...
evening, at-home pyjama and tunic top
in a Schiffli print of opulent,
easy-care Qiana* nylon.

Bonwit Teller · Garfinckel's
Gus Mayer Stores · Neusteters · Neiman-Marcus

PAGANNE LTD., 530 Seventh Avenue, New York, N.Y., The Dress Division of Printogs, Ltd.

*Du Pont registered trademark

VOGUE BOUTIQUE

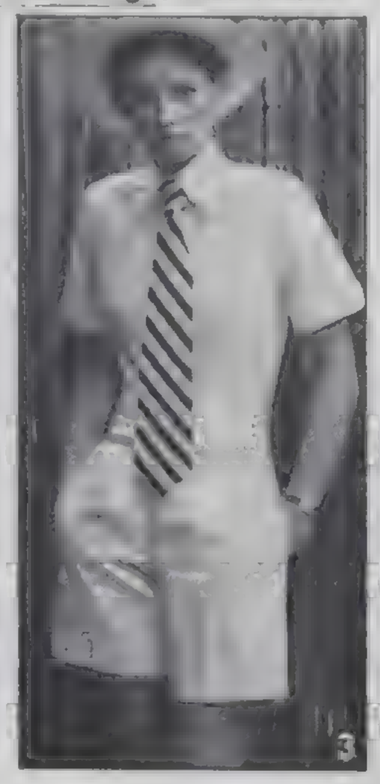


APRIL . . . PURE SUMMER

New beat . . . SUMMER CLASSICS. The key . . . cleanly simple. THE LOOK . . . remember tales of hot sun-days, Cap d'Antibes? 1. SUMMER-CHARM . . . Natural and navy striped-cotton knit "French sailor" T-shirt ($11, L.L. Bean, Freeport, Maine), belted over khaki chino shorts ($35, Jackie Rogers, 27 East 67th St., N.Y.C.) ESSENTIAL TOUCHES . . . tiny white beret, string webbing and leather belt, white cotton hankerchief knotted at the neck, woven leather "huarache-oxfords" . . . the "handbag": knot necessaries into a plaid cotton square à la Japonaise! 2. EASY . . . Short-sleeved, red-and-white ticking striped "butcher smock," waist-knotted with a man's plaid handkerchief . . . to wear with thin white Indian cotton drawstring pyjamas, a straw boater. Smock, $20, from Cherchez!, 141 E. 76th St., N.Y.C. Trousers, Cinnamonwear, $21, Henri Bendel. 3. SMASHING . . . Short-sleeved white Indian cotton "camp shirt," ($19, from Cinnamonwear, at Henri Bendel), white cotton shorts ($35, from Jackie Rogers). THE ESSENTIAL . . . a classic striped "schooltie" from Brooks Brothers.



2



3



4. PERFECT! The robe to own cotton velours man's bathrobe hooded, grandly ample to the floor, a rainbow of colors from white to chocolate. $70. Carmen Robes Jerry Magnin 323 No Rodeo Dr., Beverly Hills, Calif.

LINGERIE NOTES

ARIS: For the truly luxury-minded: The Laundry Par Excellence . . . Les Lingeries de Paris. (They work mostly with Porthault customers)—crêpe de Chine, silk, lace, bed linen, antique clothes . . . hand-washed in a special powder (their invention). . . . They specialize in all things fragile and beautiful. They have a delivery service in Paris. (One can send from abroad but check customs problems!) 129 rue d'Aguesseau, Boulogne, Billancourt. Tel: 605 45-66.

FLORENCE: Loretta Caponi, Borgognissanti, 2 R. Tel. 23668. For the most exquisite made-to-order lingerie from teddies, to slips to nightgowns and peignoirs of pure silk crêpe de Chine, satin chiffon and georgette—all handmade and extraordinarily hand-smocked, pleated, tucked, embroidered, and lushly edged and inset with lace—in colors one forgot-still-existed . . . palest creams, tilleul, all shades of rose and barely blushed ivories, beiges, and oh, the blacks.

It's worth a trip to Florence!!!



5

ESSENTIALS . . . 5. The perfect April shoe, woven leather "huarache - oxford," $19. Frank Sbicca, Bloomingdale's (Subway Level). 6. Summer luggage: Chinese woven straw suitcases—small ($15, handbag-size), medium ($20, picnics and weekend travel), large ($25, ample enough for a week of sun. All three, $50. From Robert Webb Inc., 900 First Avenue, New York City. 7. The Hat—thinnest natural woven Milan straw boater by Don Marshall, $25, available at Bloomingdale's.



6

WOVEN IS KEY



7



8



9

BREEZE DRESSING

8. Summer day-easy . . . Indigo Indian cotton, gathered and smocked "peasant" dress, $32. Spectrum India, 386 Fifth Ave., N.Y.C. 9. For beachtowns . . . white cotton batiste and lace ankle-skirt (from a collection of antique Victorian clothes), $35, Cherchez!, 141 E. 76th St., N.Y.C. To wear with a white cotton "undershirt" $9, Tric-Trac, at Eve Lost Ltd., 956½ Lexington Ave., N.Y.C. 10. Delicious Vanilla batiste "tea-dress" hand-smocked and embroidered with marigolds and daffodils. $65. From a collection of '20's "handkerchief-dresses," at Zoé, 329 N. Rodeo Dr., Beverly Hills, Calif.



10

BARBARA BERSELL

Catherine Deneuve for Chanel

CHANEL



Perfume in the classic bottle from 10.00 to 400., Eau de Toilette from 7.00 to 20.00, Eau de Cologne from 5.00 to 20.00, Spray Perfume 7.50, and Spray Cologne 7.00.

VOGUE OBSERVATIONS

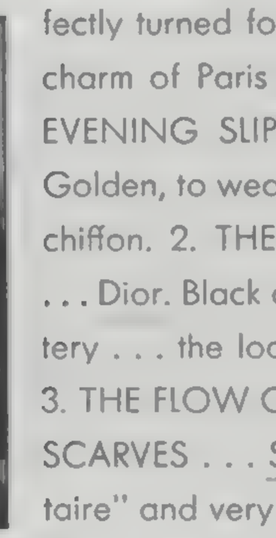

1

BITS OF ALLURE...


2

Beautiful is the beat . . . little touches of "lovely" from the spring collections that spell whispers-of-Romantic! Satin bows, fresh flowers, the thrill of a breeze of chiffon at the ankle of the perfectly turned foot . . . this is a sampling of the charm of Paris Spring . . . . 1. THE PERFECT EVENING SLIPPER . . . Yves Saint Laurent. Golden, to wear with an endless flutter of pale chiffon. 2. THE FLIRT OF HORSEHAIR HATS . . . Dior. Black and transparent, for pretty-mystery . . . the look now for restaurant-dressing. 3. THE FLOW OF CRÊPE DE CHINE POCKET-SCARVES . . . Saint Laurent. A little "Fred Astaire" and very dashing. To soften the edge of a snappy tailleur. 4. CHARM . . . A FRESH LAPEL FLOWER . . . Saint Laurent. Be it camellia, gardenia, carnation . . . SUPER-FEMININE! (The Paris thing-to-do . . . have Arene, the Paris florist, deliver one to your door every morning!) 5 and 6. BOWS! . . . Saint Laurent. At the waist, as a neck-jewel (5) . . . and most charmingly (6), a ribbon of black satin bowed just off-center of one of the prettiest Paris heads. THE MESSAGE . . . little alluring surprises that have to do with perfume and woman!


3

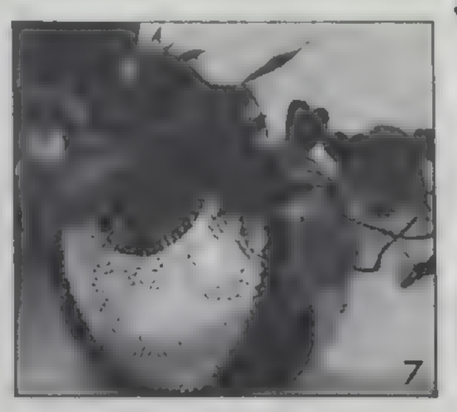

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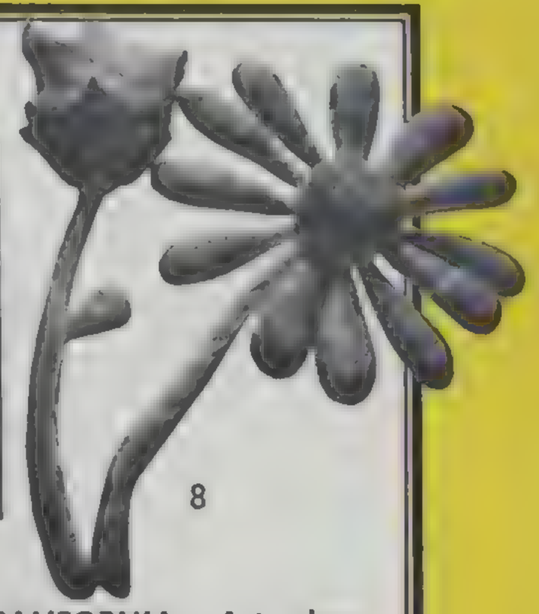

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...FROM PARIS

FLOWERS!


7

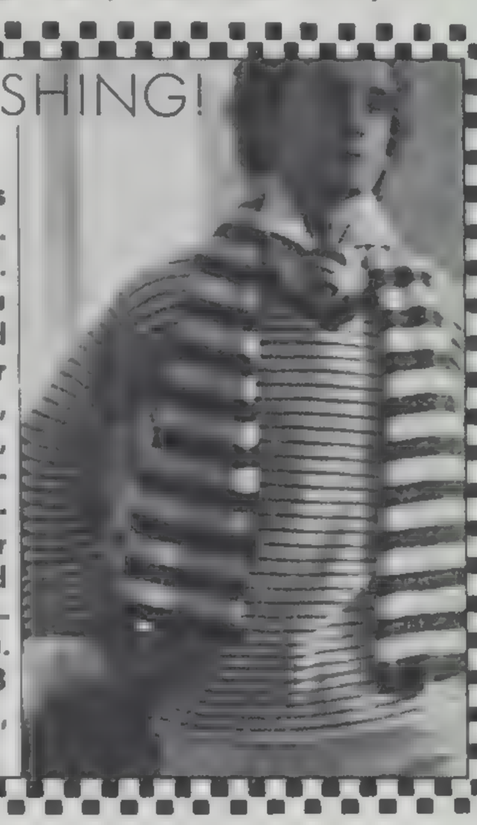

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7. CALIFORNIA: Art deco rhinestone-studded clay pots—for plants. $100, from a collection by Janice Larkham for Zoé, 329 No. Rodeo Dr., Beverly Hills, Calif.
8. NEW YORK: Tulip and daisy shaped French breads for Romantic dinners. $10. To order: Picture Pie Co., Bloomingdale's Bake Shop.
9. April Flowers . . . a bunch of lilies of the valley in a glass herb jar: Robert Webb Inc., 900 First Ave., N.Y.C.

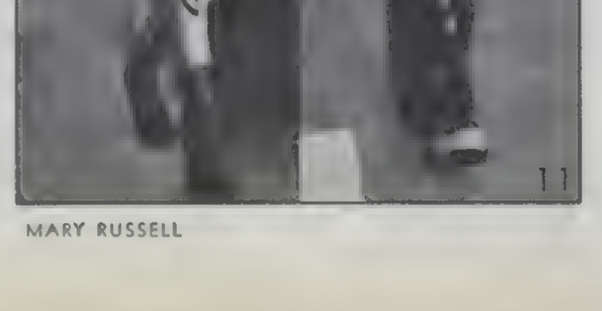
PARIS SMASHING!

Karl Lagerfeld's men's collection... inspirational! 10. Navy and écru knit wide-sleeved pullover, over white cotton shirt, striped-silk tie, white flannel trousers, the extra-dash of a wider striped navy and écru knit scarf—(.adies take note!!). Karl Lagerfeld, 3 rue Gribeauval, Paris.

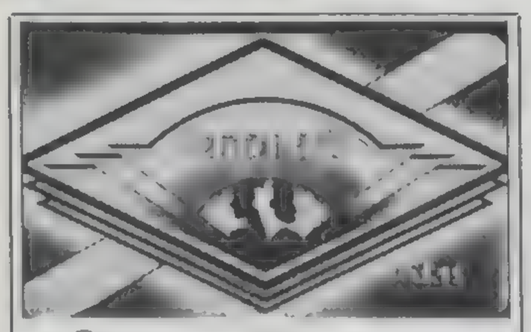


PARIS LUXE

Karl Lagerfeld's incredible! 11. . . . For men and women, the ultimate luxury: printed crêpe de Chine robes over matching pyjamas—he adds a third layer of a white crêpe de Chine shirt under it all "to sparkle" the look, for very private dinners!


11

MARY RUSSELL



The Paris place

12. Regine's . . . where the sleekest, Most Beautiful, dance and dine till dawn in authentic '30s atmosphere. The Paris look . . . Black Tie and supremely beautiful!

MYSTERY-EVENING

13. Hand-smocked black crêpe de Chine nightgown and peignoir from the '30's for dining "a deux." $250. From an antique lingerie collection at One, 9640 Santa Monica Blvd., Beverly Hills, Calif. 14. Seduction . . . Black silk-satin Chinese kimono hand-embroidered with junks-at-sea in tones of citron, raspberry, violet, teal, and poppy. $75. From a superb kimono collection at Zoé, 329 No. Rodeo Dr., Beverly Hills, Calif.

13

14

BARBARA BERSELL

Your jeweler can show you many exciting diamond pieces starting as low as $100.
De Beers Consolidated Mines, Ltd.



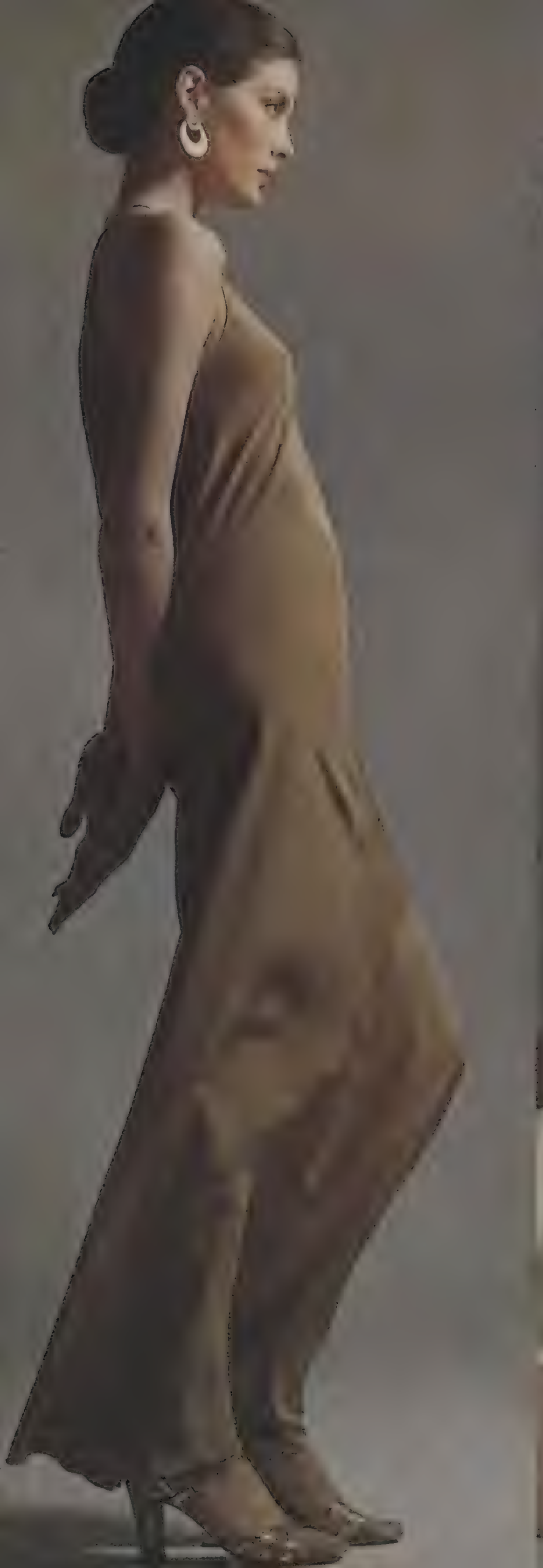
A sunny sea creature
tells it straight from the shoulder.
Nowadays, diamonds aren't just
for sometime and some place,
but for any time and any place you like.
Go on, sweetheart, take the plunge.

A diamond is for now.

What you want... when you want it

Remember when fashion in April meant clothes to wear in July?—and good luck to you if beach clothes didn't happen to be your first priority. Not that you couldn't always put your hand on some little also-ran jersey to squeak through in. But for the real thing—for new, attractive, of-the-moment clothes—for good clothes to wear right then and there, you had to scrounge. We know; we scrounged through many a summer collection in February trying to find those clothes to show you in April and, frankly, we didn't find many . . . to us, too, it used to seem as though designers thought women went to the seashore in April and didn't come back until it was time for fur. . . . Well, they're not thinking that way anymore. This season, every major designer has just faced the fact that for most of the year nobody dresses for extreme heat or extreme cold, and what is needed—what you've been wanting and asking for—are simply good clothes to wear most of the year. And for the first time ever in April, when you want them, you are going to find them. . . . It doesn't mean that there aren't still summer-weather things in the summer collections. The point is, there are more than just clothes to buy in April and put away until July; there are—at last—finally—clothes to buy now and wear now and wear through the year—and never put away. And we're not talking about the ubiquitous board-flat knits and clammy jerseys that passed for seasonless when you couldn't think of anything else to put on. We're talking about clothes one would rather be in than anything else . . . we're talking about *fashion.* Meaning: a certain level of sophistication and quality. Meaning: thin, luxurious fabrics like crêpe de Chine and georgette and lingerie satin that can't be typecast by season; they just move when you breathe, and move all the time. Meaning: a shirt-and-skirt dress of creamy silk Honan that goes under a trenchcoat in April . . . under a fur in January . . . and doesn't look bereft when you take off your coat in June and wear it with a strip of sandal and a flower in your hair. It is just extremely pretty and feminine. . . and by the time next April comes around, it has paid for itself many, many times. . . . That is all fashion is about now—pretty clothes, good clothes, and your money's worth . . . what you want, when you want it. It starts next page . . . and continues. . . .

NOW FASHION



for now, for summer

Go Pretty

Pretty . . . to put a flower in your hair. To have a hat that makes romantic shadows. To wear nothing heavier than a sigh. . . . Total femininity is the point—everything turns on it: the sensuous cut of the clothes, the lightness of the fabrics and how they flow on the body, the luxurious clean, pale colorings and what they give to the skin. It's the key to fashion and beauty this season . . . this issue.

Ravishingly pretty! . . . Oscar de la Renta's slither of ivory crêpe de Chine, *left*, cut simply to praise a beautiful body (when it comes to this kind of pure, melting, sensuous-cut femininity, nobody tops him . . . except, with this collection, Oscar himself!). No distractions, none in the wearing . . . just marvelous hair wrapped in a thick twisting knot; a perfect earring; the most elegant strip of sandal. The total statement of the year! Dress of Lafitte silk; about $265. End of April, Saks Fifth Avenue; Marson Blanche, Swanson's; Bullet's; El Palacio de Hierro, Mexico City. . . . The Oscar for day, *right*: his easy, narrow belted overblouse and wrap skirt in soft, creamy silk flannel—it gives to the skin what the right makeup does, and it goes all year (and with other pieces). Dress of Ludwig Berliner silk; about $250. End of April, Lord & Taylor; Swanson's, Neiman Marcus; El Palacio de Hierro, Mexico City. The hat, also by Oscar de la Renta. With both dresses, jewels from Bulgari at Donaos Ltd., Hotel Pierre, N.Y. Flower, Diane Love. Hair combed by Suga of Suga Salon.

AVEDON





fashion for tomorrow

Go Pretty!

Pretty...the nonstop freshness of a black-and-white crêpe de Chine print.... The things you can do with a scarf... with a necklace...

The two-piece look everyone loves, *left*—the easy, simple overblouse and skirt in a soft crêpe de Chine black-and-white print—it will take you everywhere, every season. Here, the way we like it best—with more black and white—the soft straw hat, the reverse-print scarfs...the white flower. By Ilie Wacs (with sash, not shown). Of acetate and nylon (Couleur International fabric). About $145. Saks Fifth Avenue; Jacobson's; Neiman-Marcus; Neusteters. Hair, François of Suga.

A charming dress, *right*, from Scott Barrie in a black-and-white crêpe de Chine print you'll never weary of. With black silk chiffon sleeves and sash—just wrap it around you and you're dressed...for any city, any time of the year. Scott Barrie for Barrie Sport. Of Carjer Looms rayon; Stern & Stern Textiles silk. About $160. Late April, Lord & Taylor; Wanamaker's; Lillie Rubin-South & West; Stix, Baer & Fuller. Hair, Suga of Suga Salon. Accessories, next to last page this issue.



AVEDON

From Bill Blass, one of his best collections ever . . . and one of the most truly seasonless collections anyone has ever done. Nothing that you couldn't wear all the time . . . or wouldn't want to. . . . The leanest, the longest, the *most* liquid, *left*—his cardigan pyjama in silver-grey lingerie satin, with a soft white lingerie satin blouse underneath . . . a braid of tiny seed pearls wrapped at the waist. Of Lafitte silk. About $695. Bergdorf Goodman; Garfinckel's; Jacobson's; Stix, Baer & Fuller; Dayton's; Sakowitz.

The lingerie-satin pyjama in black and cream, *above*—wrapped at the waist, wrapped at the throat, with black-and-brown triangles on the sleeves of the overblouse . . . a touch of art deco. To wear whatever the season (to have an extra pair of black satin pants!). By Bill Blass; of Lafitte silk. About $495. Martha; Halle's; Stix, Baer & Fuller; Maison Blanche; Sakowitz. Hair, this page, François of Suga Salon.

The most tailored, the most feminine silk suit . . . maybe ever! *right*—what a lot of women have been missing in their fashion lives. Slim pleat-front skirt, a jacket with the narrowest shoulders imaginable. In thin, thin tiny-print silk, like a man's tie—black, but with so many ivory pin dots it comes out like the softest, pearliest grey. With an ivory georgette blouse, wrapped at the neck . . . a print scarf wrapped at the waist. Verron fabric. Bill Blass blouse and suit, about $695. Lord & Taylor; Halle's; Dayton's; Neiman-Marcus; I. Magnin. Hair, Suga of Suga Salon (one way to get it looking as shiny and healthy as this: Almay's Deep Protein Conditioner—hypoallergenic, of course). All accessories, next to last page.

AVEDON

for now;
for summer

Go Pretty

Pretty...jackets
falling open to reveal
a small, wrapped
waist...thinnest satins
and silks touching
everywhere on the body





for now
for summer

Go Pretty

Pretty...the look
of a woman
in black at night—
a perfect pyjama...
a sigh of a dress...

Beautiful! *left*—Geoffrey Beene's black silk crêpe de Chine pyjama. Soft, easy pants and the most perfect blouse, with little straps tied at the wrist. Especially pretty the way he showed it—with two tasseled necklaces on silken cords. About $225. At Lord & Taylor; Nan Duskin; Claire Pearone; Sakowitz; Frost Bros.; John Doyle Bishop.

The definitive little black dress, *right*—from Bill Blass, in a bias of thinnest lingerie satin that fits like a dream! Of Lafitte silk. About $395. Saks Fifth Avenue; Hutzler's; Marshall Field; Dayton's; Gus Mayer; Swanson's; Neiman-Marcus. Hair, François of Suga. Accessories, next to last page.

AVEDON

for now, for summer

Go Pretty

Pretty...what a sandal does for the foot. What pleats do for the leg. The way the curve of a blouson shows the curve of the hip...

The tiny-print cotton voile, *left*—a gentle new breeze in shirt-and-skirt dressing—shirtjacket, shirred tank top, and the sheerest flutter of pleats in black dotted with white, green, red. By Don Simonelli for Company 5, of Fisher & Gentile fabric. Jacket, about $38; top, about $30; skirt, about $34. At Bonwit Teller; Lillie Rubin-South & West; Kaufmann's; Swanson's; Makoff; I. Magnin.

The best new knit in town, *right*—Adolfo's white-striped black dress with the feeling of a separate little blouson top and lean, hip-touching skirt—one of his mood-of-Chanel looks that everyone wanted to own (and wear *all* the time). Of wool and silk; about $325. At Saks Fifth Avenue. Hair, both pages, Frangois of Saks. Accessories, next to last page.



The all-around year-round everything dress for day, *left*—black-and-white pin dots on thin, soft crêpe, to just wrap yourself into. By Adele Simpson, of acetate and nylon (Amer-Mill Fabrics). About $170. At Bergdorf Goodman; Gidding-Jenny; Jacobson's; Stanley Korshak; Frost Bros.; May D & F.

Perfect tiny-print two-piece dress for day, *above*—Chester Weinberg's T-shirt-and-skirt dress in black-and-white pin-dot cotton jersey. To start wearing now . . . with other pieces, too. By Chester Weinberg NOW (with matching sash, not shown). About $110. At Bloomingdale's; Younkers; Kilpatricks; Sakowitz.

The prettiest way to go to a restaurant this year . . . all year, *right*: Mollie Parnis's wonderful short black dress, bare and rounded under a matching shirt-jacket in thin chiffon crêpe. Of acetate and viscose (Sormani fabric). By Hubert Latimer for Mollie Parnis. About $395. At Saks Fifth Avenue; Nan Duskin; Montaldo's; Gidding-Jenny; Younkers; Kilpatricks; Swanson's; Ballfiet's; Neiman-Marcus. Hair, both pages, Suga of Suga Salon; make-up, this page, Gloria Natale. Accessories, next to last page of this issue.

for now,
for summer

Go Pretty

Pretty...touches of
white with black
...a flower, a scarf,
a tiny white pin dot
on the thinnest
black dress...





for now: for summer

Go Pretty

Pretty...the touch of a crêpe de Chine scarf at the throat. The mix of small, classic patterns. The look of a two-tone spectator with the softest dresses...

All-time freshness, *left*—a soft little shirt of a dress in navy-and-white dotted cotton voile... to button yourself into and wear everywhere. Here, with the sleeves rolled up, a striped scarf wrapped at the throat. By Belle Saunders for Abe Schrader. About $105. Lord & Taylor; Garfinckel's; Halle's; Jacobson's; Gus Mayer; I. Magnin. Hair: François of Suga.

The prettiest new dress-and-jacket idea this season, *right*—John Anthony's sleeveless V-neck crêpe de Chine dress with a white top and black skirt printed in perfect tiny white flowers. The white crêpe jacket has short sleeves for a change... a white flower for charm. Jacket, of acetate and rayon (Onondaga); skirt, of rayon and silk (Pomezia). About $295. Mid-May, Saks Fifth Avenue; Halle's; Stix, Baer & Fuller; Neiman-Marcus. Hair by Suga of Suga Salon.

The small print comes through, *far right* ... ck and white and a flip of pleats at ... e hem. The kind of dress you want to have on hand; it's easy and fast—it just goes.... By Nat Kaplan, of cotton. About ... Saks Fifth Avenue; Garfinckel's; ... n's; L. S. Ayres; Younkers; Kil... tricks. Hair by François of Suga Salon. ... cessories, next to last page of this issue.



Pretty is best...

BY SHIRLEY LORD

Pretty with no apologies . . . prettier than before, because know-how is so much greater. There's nothing saccharine about the prettiness we see, bringing back, as great looks always do, related things—the curl, the veil, the vital importance of charm. It doesn't rely on the natural arrangement of looks. It does rely on appealing, touchable hair, a pristine skin with the bloom of a peach, made up skillfully with a palette of warm, natural, sunny colors; a slender shape that still puts across the message of feminine, *pretty* curves. . . .



Ultra pretty for summer–the new Jean Muir dresses in thin, silky sari prints

Jean Muir's newest shape for evening, *left*—the bare-back dress in silk chiffon, like a sheer, soft Indian scarf tied around the neck . . . and just blowing against the body. Pretty touches: chiffon and jewels wrapped at the wrist . . . a strippy sandal. About $195. End of April at Henri Bendel; Nan Duskin; Swanson's; Country Club Fashions. . . . Pretty way to go to a restaurant at night, *right* . . . the short, covered dress in thinnest silk sari print . . . with a chiffon scarf in your hair. About $270. Late April, Saks Fifth Avenue; Swanson's; Sakowitz; Frost Bros.; I. Magnin. Jewels, both pages: Bulgari at Danaos Ltd., Hotel Pierre, N.Y. Other accessories, next to last page. Hair, Suga of Suga Salon; makeup, Way Bandy.

BEAUTY



AVEDON

BEST **WORST** BEST **WO**

BREAKFAST, the most vital meal for dieters, should be a balance of protein, fat, carbohydrate.

BEST

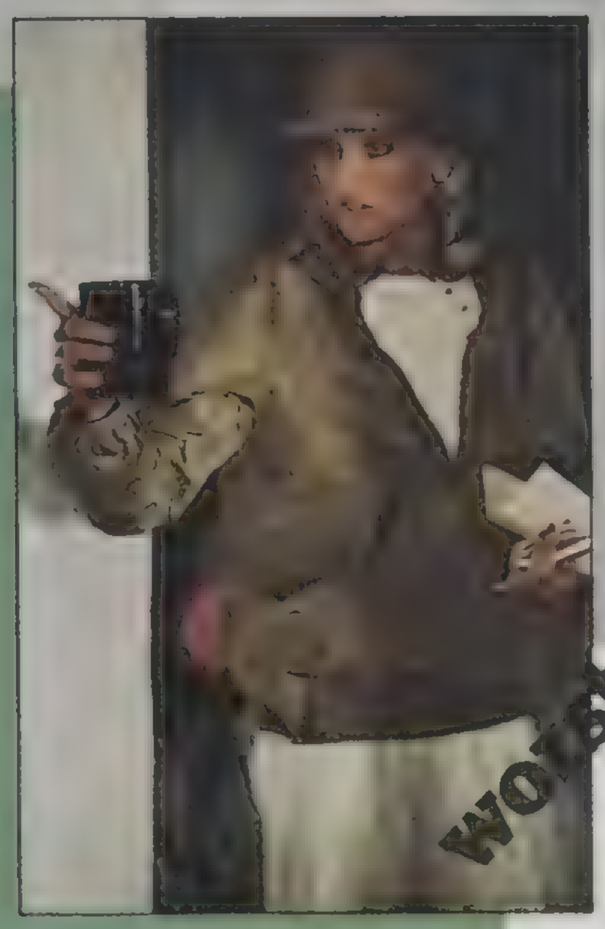
natural sugar for energy

an egg for protein three times a week

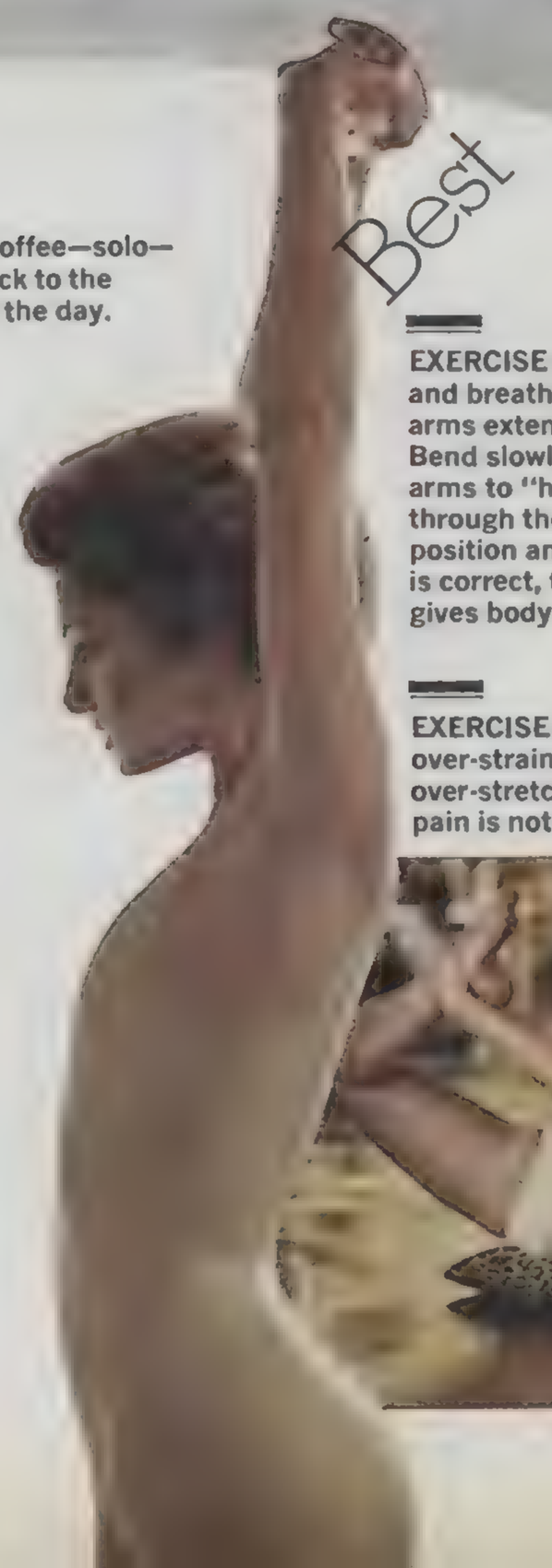
coffee with skim milk or tea with lemon

orange juice for vitamins

one slice whole-meal bread (or toast) with one pat butter



BREAKFAST is black coffee—solo—drunk on the run; shock to the stomach; bad start to the day.



EXERCISE is based on stretching and breathing. Rise up on toes, arms extended, inhaling deeply. Bend slowly to heels, lowering arms to "hug" knees, exhaling through the mouth. Rise to standing position and repeat. If breathing is correct, this full stretch gives body new vigor.

EXERCISE is anything that over-strains, overworks or over-stretches—pain is not the criterion.



ARTHUR ELGORT; BOB STONE; THEO; KEITH TRUMBO

The best is love and good health;
the worst is hate and sickness. The best is compassion;
the worst is intolerance. The best is enjoying
your life, work, home, children; the worst is apathy.
The best is praise in public from someone
you respect; the worst is public criticism from anyone.
The best is self-control; the worst is losing your
temper—frequently. The best is incentive;
the worst is discouragement. The best is punctuality;
the worst is clock watching. The best is getting up
with a smile; the worst (the very worst)
is lack of sleep. When it comes to beauty,
one woman's best may be another
woman's second-rate . . . standards differ the
world over according to upbringing,
environment, vital statistics . . .
yet there are definite guidelines to follow
to achieve the right measure,
guidelines to help your looks not only avoid
the worst but always appear at their BEST.

BEAUTY NOW

RST BEST WORST BEST





LIPS should never be completely circled with pencil.
Inside color should never conflict with outline color.
No smudges or ragged edges either.

LIPS are at their best when glossy, an extension of nature's own pink, and lightly outlined (here with Elizabeth Arden's Creative Coloring Pencil in Brick).





DAY MAKEUP: anything obvious, hard contour lines with no blending, is out. Best makeup lasts (moisturizer plus base plus slight powder helps this) and glows (with Bonne Bell's new Good Nature Glow, all over face or just a touch on chin and forehead—see *left below*).

HAIR shines, moves with health and vitality at its best *(above right);* is flat and dull at its worst. Best hair gets great care: shampoo chosen according to hair type, nonstop conditioning (Clairol's Instant Condition is one way to do it well), regular shaping and styling that allows hair freedom, nothing tortuous.

SHAMPOO should be as light as a feather and frothy on the hair—see *above left*—diluted, if necessary, with water. The worst shampoo is cloying, dulls hair with its weight, even as it cleanses.







FASHION AND ACCESSORY DETAILS, NEXT TO LAST PAGE THIS ISSUE.

BEST WORST BEST WO



PERFUME is one that hits the olfactory senses like a hand grenade. The best kind infiltrates with subtlety, building memories, adding as much to a person as a beautiful voice.



HAIRCUT is the razor cut, generally outlawed by good hairdressers as it easily splinters ends, can "fracture" hair for a long period of time. The best cut is the blunt scissor cut, a specialty of 200 Vidal Sassoon salons across the U.S.



CONTOURING is bad when it shows. The best means great blending, giving the impression nature did a wonderful job on your bones.



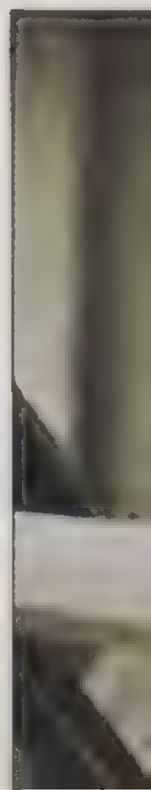
MASK is the one that's impossible to put on smoothly, evenly, clots on the skin like clotted cream, leaving gaps, making bumps.

MASK works fast (3 to 5 minutes), is light, cool on the skin, drawing out every impurity. A good new one: the Ice Mint Mask by Charles of the Ritz.



SOAP for skin is unscented soap, mild, often transparent, like Neutrogena, the soap that went into space with Skylab.

ARTHUR ELGORT; BOB STONE; THEO; KEITH TRUMBO
FASHION AND ACCESSORY DETAILS, NEXT TO LAST PAGE THIS ISSUE.



BEAUTY NOW

RST BEST **WORST** BEST



HAIR SHAPE is best when hair moves when you move, easy, fluid, all one length—here, cut and styled by Kenneth. The worst shape? Ragged ends, lank, flat.



EYES are helped with a touch of white or light color immediately beneath brows, highlighting eye-makeup color.





HAIR COLOR—the drastic kind—must be carried out by an expert, otherwise a piebald effect can result (see *above*).

PENCILS work best when the point is fat, dispensing a good amount of color, easily blended. The worst kind have stiletto points, break easily, make sharp unnatural lines.



BATHTIME can be recharge time—providing it's not a quick in-and-out affair, dripping wet, to answer the phone. Irma Shorell's Bath Formula Gelée helps the soothing process.



LIGHT for daytime makeup is natural light. Place a good mirror by a window to see how your makeup will look in the great outdoors.

BEST **WORST** BEST **WO**



EATING between meals isn't helpful to any diet. Eating an enormous "snack" at midnight is crazy . . . it hinders digestion, can cause insomnia, adds extra calories your body doesn't need.

best



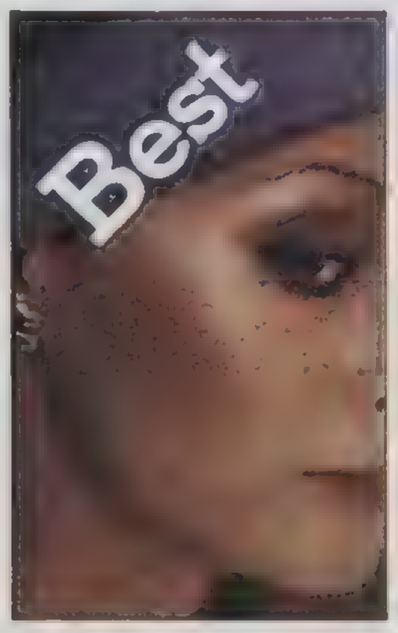
MAKEUP is at its best when you really know yourself—where to put contour, eye pencil, how much, and which color. Experiment until you have the answers.

SKIN is at its best when it's scrupulously cleansed and protected . . . if dry, using a cream cleanser followed by a moisturizer (Bonne Bell's Good Nature All-Over Cleanser and All-Over Moisturizer work in tandem) . . . if oily, using two cleansers: first a liquid one (Eve of Roma's Cleansing Emulsion), the other a "skin searcher" —variously described as a tonic, freshener, or astringent, searching out leftover debris. Eve of Roma's Apricot Lotion comes in here. The worst-looking skin is dingy through improper cleansing, clogged by over-nourishing, scaly through lack of moisture, over-greasy through lack of skin tonic.





EYEBROWS are more important than most faces realize. Badly plucked ones spoil any makeup.



COLOR jobs come from face experts: Pablo of Arden, Nicholas of Ritz, Sandra of Kenneth.

MAKING UP at night is safer if you use a light with dimmer switch attached . . . to create any lighting you might encounter when you're out.



The Worst



NAILS are talons, bending at the ends, with polish spilling over into the cuticles.

RST BEST WORST BEST



EYE MAKEUP is easy to use, long lasting, effective enough to promote natural eye color, plus adding impetus to the whole face. Best idea comes from Helena Rubinstein this month with the new Skin Life Deep Moisture Eyeshadow Cream. Here, color is added to a treatment product, meaning makeup actually helps the vulnerable eye area, plus delivering any of twelve stirring colors. The worst eye makeup is too little or too much—too naked or too theatrical.





WIGS work when they're bought with fit, cut, shape in mind, along with color and fiber. Kanekalon uses great colors. So does Elura—used extensively by top designers Fashion Tress and Kenneth (who designed wig *above*). The worst wig sits on the head like a hat, is hard to the touch, difficult to style.

The Best

NAILS are maintained with at least a weekly manicure, daily conditioning with special products.



ARTHUR ELGORT; BOB STONE; THOSE [redacted] TRUMED

FASHION AND ACCESSORY DETAILS, WHAT TO LAST FACE THIS ISSUE.



NIGHT MAKEUP adds another dimension to day face—glow and glitter. [redacted] with Ultima II prod[redacted] by Charles Revson.



MAKEUP for after dark is repetition of daytime look or the Big Cover Up, submerging any semblance of skin beneath too much color.

Splashdown for nails

Summertime is the best time for nails—when they can make the most colorful impression, giving the edge to every strappy sandal, helping every hand (or gesture) have more charm (or look prettier).

YOUR NAILS SHOULD BE...

in their basic state *naturally* pearl-like in color and texture—slightly pink like the oystershell, too, and perfectly smooth to the touch. But beautiful nails don't grow on hands without nurturing. The matrix is literally at the bottom of nature's deal, located at the nail base, showing only its top—which we know as a "moon." Whatever natural sheen and surface you have on top depends on whatever diet is part of your normal life. The better the natural gloss and surface, the more nutrition you're giving your body . . . which finds its way to the matrix and then to the nail itself via a myriad of tiny blood vessels. If you think you eat the right way, yet your nails still let you down, a genetic factor *could* be the cause, although it's not often likely. When your nails are poor because of inheritance, it's time to take cover-up action and there's plenty of action to choose from. . . .

YOUR NAILS SHOULD BE...

regularly moisturized because most of them suffer from being too dry. Charles Revson, who revolutionized fashions in nail-enamel wearing four decades ago by introducing first opaque colors, then matching lip colors to nail colors, is just as advanced today in his thinking on the treatment side, constantly introducing products to help nail care in keeping with the contemporary emphasis on health in beauty. Revlon's Cuticle Massage Cream is protein packed, emollient enough to reduce the dreaded dryness that makes even the most saintly dispositions forget resolutions and start ruining their own manicures by picking and pulling. With every manicure, Revlon's Cuticle Gelée is another aid, a one-step proteinized softener that makes cuticles especially easy to push back, leaving nails looking trim and elegant.

YOUR NAILS SHOULD BE...

just as shapely as your body and as well cared for. Nails need time, ironically the busiest ones most of all . . . because they face occupational hazards that can easily ruin a manicure—dialing (particularly disastrous), typing, demonstrating a point at a board meeting. The shape to aim for is straight at the top, with corners squared or gently rounded. Nails are less likely to split with this shape, when nail sides should support center or longest part of nail.

THE BEST MANICURE YOU CAN GET

Once old polish is removed (the new "Non-Smudge" from Revlon is strictly anti-dry, lemon scented for a pleasant change), nail surface should be lightly scraped to eliminate all roughness, cuticles cleaned and coaxed back with an orange stick impregnated with a gentle cuticle remover. In the Charles of the Ritz new Nail Fitness System is a new idea—a cuticle stuffing lotion that *stuffs* dead skin away instead of haphazardly cutting it.

Filing is next, straight across tip towards nail center, using either an emery board or Diamon Deb, a metal file covered in diamond dust, preferred by many manicurists because although the dust gives the metal a completely smooth surface, it's abrasive enough to take away all snags and split edges.

For weak nails, a nail strengthener like Mavala's Scientific applied to the nail tip, works by penetrating and fusing the nail, helping prevent breakages and splitting, plus encouraging length and straightness. Nails that grow in too much of a curve are highly vulnerable, and don't look pretty.

Scientific originated in Geneva where Mavala has a clinic that's known as a nail research station and this product is only the forerunner of a number of other good nail helps—002, a base coat that's strong enough to hold on to your nail enamel longer than usual; and Refix, a fast repairer; both arrive in stores across the country next month.

Other nail hardeners to look for: Living Nail which should be applied only once a week, plus the hardeners (or strengtheners) that make color part of their job, too. . . . There are twelve colors to choose from if you choose a hardener like Cutex's Strong Nail with Nylon (reinforced with an "elastic splint" to give protection), thirty-five in Natural Wonder's range of Super Nails. Two coats of polish are enough of a finale for most nails, plus one coat of sealer, which, if it's the right one, will mean color lasts all week. Estée Lauder introduces this month six morning glory colors—each as lustrous as the other with delectable names like Frosty Morning Rose, New Day Pink, and Early Peach.

Occasionally, it's an idea to leave enamel off for twenty-four hours, paint in its place a coating of white iodine, which helps nails to emerge later with a natural flush of nothing but health. For toenails that may be seen all summer long, pedicure follows the same pattern as manicure . . . and both hands and feet need a pick-me-up at the end of the day, wherever it's spent. The best kind is a massage with an unctuous skin-food down each finger, in and out of each toe.

When you see how fast the skin on these distal parts soaks it up, you'll realize how much it's needed. New one to try is Clinique's Special Hand and Body Lotion, allergy-tested and fragrance-free as are all Clinique's products—here, one drop is enough to cover all extremities.

VITAL DO'S AND DON'TS

DO have at least a weekly manicure, if possible with someone who will help you learn how to work every day yourself towards achieving beautiful nails: Yvonne Sargent at Saks Fifth Avenue Beauty Salon in New York can chalk up a number of successes, having grown long, lovely nails for many clients who'd more or less given up the idea. Moi is another leading nail expert in the city, found at the Davian Salon on E. 74th St. Moi's work is deft and fast, and she's determined to make nails as indestructible as possible . . . plus making her clients aware that they have to do their part, too. Lynn Dever of Nails by Nena in New York and Nena herself in Beverly Hills (and occasionally New York) meet the challenge daily of achieving beautiful nails for their clients. Their inviolable rules: **DO** file nails square in one direction only —*never* back and forth with a sawing motion which causes nothing but snags. **DON'T** cut cuticles. **DO** push them back with a wooden stick. **DO** avoid water for at least twelve hours after manicure. **DO** use gloves for all cleaning jobs. **DON'T** dial with your finger. **DO** use the end of a pencil. **DO** use the cushion of your fingers to pick things up. **DON'T** wear frosted nail enamel all the time—the frosted kind is drying to nails. **DON'T** overuse nail hardeners or strengtheners or nail-polish removers. Touch-ups are preferable to complete re-do's—except for that once-a-week professional manicure. **DO** keep nails and cuticles in good condition from one manicure to another by constantly *lubricating* cuticles, not just once a day but as many times as is convenient. **DON'T** remove polish mid-week; if you think the color looks murky add another coat. If you want to change color add the different color on top. **DON'T** switch mid-week unless it's vital. Wait for your weekly manicure. Nail care should be as natural as taking a bath or shower. **DON'T** treat nails as poor relations. . . .

BEAUTY NOW

Summer starts with a rush of red to the feet: Norell Red Perfect Makeup for Nails by Charles Revson for Ultima II. Bright red calf thin strappy sandal. By Herbert Levine, about $52. At Beth's Bootery at Saks Fifth Avenue; L. S. Ayres; Neusteters.

CHRIS VON WANGENHEIM

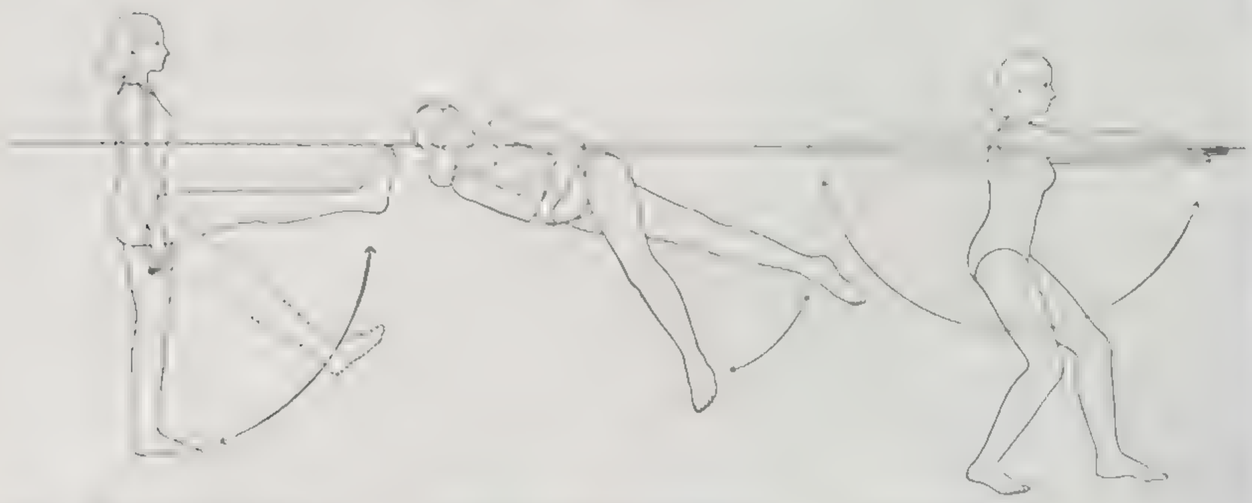




BEAUTY NOW

Getting the most out of water

It's undeniable that exercises carried out in water are more beneficial than the same set carried out on dry land. . . . To move your muscles effectively against the force of the water means you have to work harder, so burning up more calories, stretching every sinew.



The Wooden Soldier Goosestep

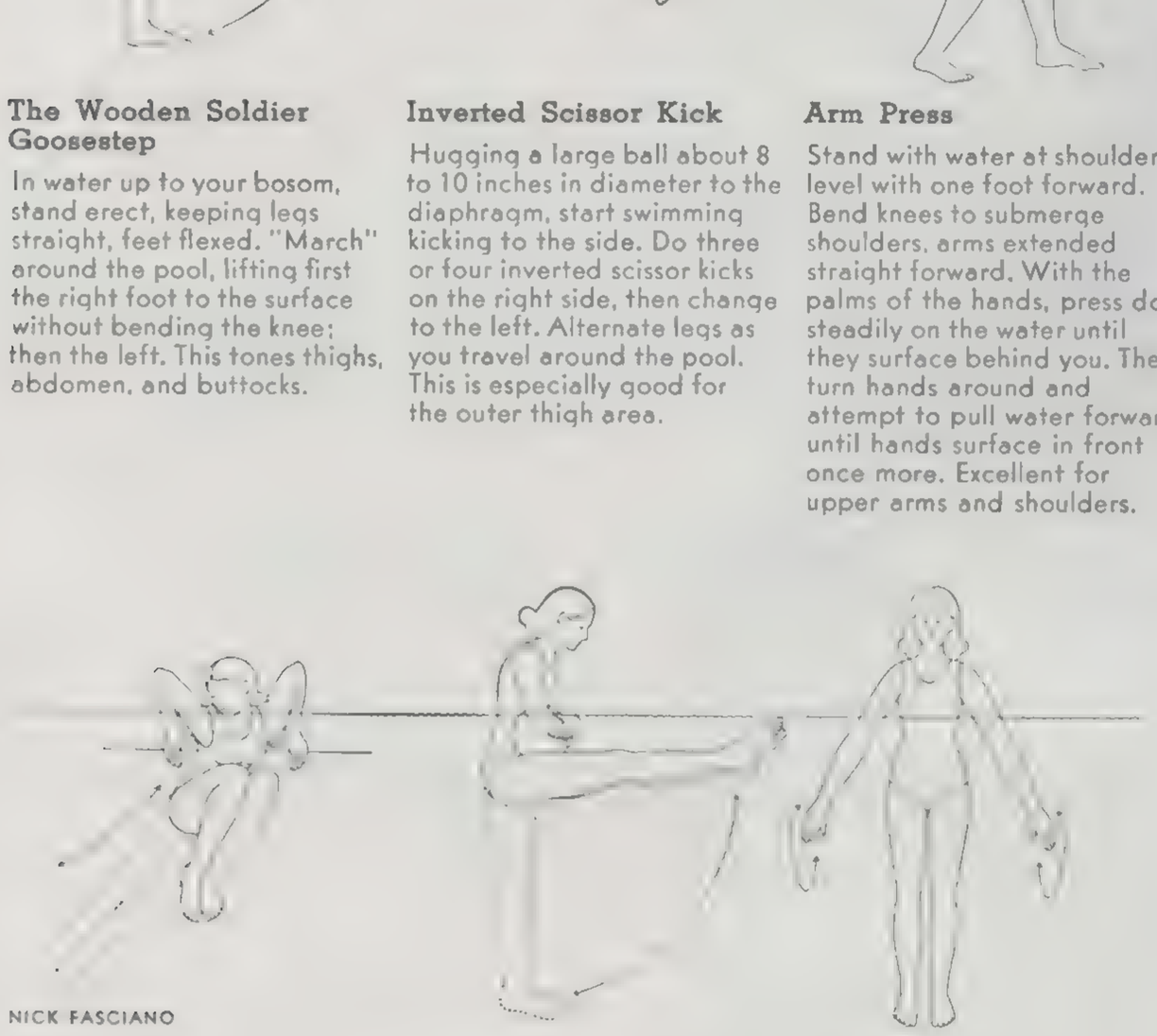
In water up to your bosom, stand erect, keeping legs straight, feet flexed. "March" around the pool, lifting first the right foot to the surface without bending the knee; then the left. This tones thighs, abdomen, and buttocks.

Inverted Scissor Kick

Hugging a large ball about 8 to 10 inches in diameter to the diaphragm, start swimming kicking to the side. Do three or four inverted scissor kicks on the right side, then change to the left. Alternate legs as you travel around the pool. This is especially good for the outer thigh area.

Arm Press

Stand with water at shoulder level with one foot forward. Bend knees to submerge shoulders, arms extended straight forward. With the palms of the hands, press down steadily on the water until they surface behind you. Then turn hands around and attempt to pull water forward until hands surface in front once more. Excellent for upper arms and shoulders.



NICK FASCIANO

Body Extension

Sit on step with hands firmly holding edge. Slide hips off, bending elbows up, submerging shoulders. Turn right hip to the surface, stretch out legs, then bring knees to chest. Repeat by turning left hip to surface, extend, bend knees to chest once more. Repeat ten times each side for waist and upper hips.

Big Kicks

Hug big ball to diaphragm again, bending knees to submerge shoulders. Lean forward slightly, straighten legs out in front and do big kicks from floor to surface with straight legs, traveling backwards. This is a great exercise for lower abdominal area.

Arm Sculling

Stand with elbows well away from thighs, fingertips pointed forward. Keeping hands flat, with the palms push the water out and in, in a sculling motion—up to thirty or forty times. This benefits the entire arm.

Where exercise pays off

The sleek, thin-skin maillot with nothing inside but you, smooth and taut all over (especially at the leg line—a spot where exercise really does the trick). . . . The fuschia halter, *left,* by Catalina, of Antron nylon and Lycra. About $26. Miss Bergdorf of Bergdorf Goodman; Higbee's; L. S. Ayres; Younkers; Frost Bros.; Goldwaters; Bullock's. . . . *Right,* the first maillot of summer—because it's strapless, so no marks! Orangy-red, with two white stripes . . . under a man's white cotton terry velours robe—great way to come out of the water, out of the sun. Elisabeth Stewart suit, of nylon and Lycra, $24. Bloomingdale's; Hutzler's; Higbee's; Marshall Field; Younkers; I. Magnin. Robe, of WestPoint Pepperell fabric, by Carmen Robes. $70. At Jerry Magnin. Accessories, next to last page. *Left:* Soft Rose lipstick, Alexandra de Markoff. Water exercises devised by Dorothy Lackland of The Greenhouse.

CHRIS VON WANGENHEIM



Other women's ups and downs...

Other people's standards are not our own...
yet we all have our best and worst days ...
here twelve very different women tell Vogue about theirs

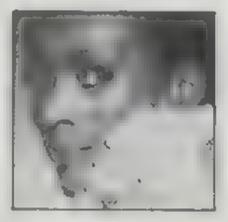


CAROL HORN

Fast-rising dress designer, Carol this month is busy preparing her fall collection after a visit to Hong Kong and points East.

"*Best* requires a good emotional state inside, then you can look good outside. My best? Zingingly clean hair—I wash it myself under the shower in fifteen minutes. Rouge—once I have my blush on, I feel 'up.' Well groomed nails—on feet, too—I really feel my best after a pedicure, knowing I have beautiful toes underneath my boots."

"Me at my worst? Not enough sleep, too much tension, dirty hair—anything over three days is dirty, then I wear a hat. Most of all, dirty windows make me feel awful whatever I wear."



NAOMI SIMS

Top model and mind behind a major wig collection for the black woman, Naomi is also writing a health and beauty encyclopedia for the black woman to be published next year.

"Whether I feel at my best or not has nothing to do with the way I look but with the way I think. I feel best when I get tangible results—at the remedial reading class I teach . . . or when my wigs get acceptance in a new store."

"I feel at my worst when my ability to function is thwarted by rudeness and indifference—whether from taxi drivers, waiters, or senior executives. It affects me not so much because I experience their antagonism myself but because I feel some people are making this attitude their way of life."



CHERAY DUCHIN

While Peter runs his orchestra, public-spirited Cheray is all action at home and away.

"I'm at my best when I get into bed at night knowing I can talk to my husband in peace, knowing for a few hours at least I won't be interrupted."

"I'm at my worst when I leave home in the morning after coping with all the housewife type of duties."



PIA LINDSTROM

Ingrid Bergman's daughter, Pia has created her own niche of fame as WNBC's TV reporter.

"I'm at my best after any physical exercise, jogging, skiing, cycling, yoga—when I love to stand on my head—and sex. . . ."

"I like to think I look my best when I go on the air with the news. Then some people say I look better in 'real' life, good personally, but the worst professionally."



NANCY MAUREEN JARMAN

Wife of the chairman of giant Genesco, Nancy Maureen is a whirlwind of organization herself.

"If I feel healthy, I feel at my best —which is maybe why I love to exercise so much. I'd live outdoors if I could— just love to be surrounded by nature."

"I'm at my worst when I haven't had enough sleep—after traveling particularly. Then I take a lot of vitamins (B_{12}) and drink masses of tea."



SHEILA MOSLER

Sheila's life is hectic—as the Assistant Commissioner of New York's State Department of Commerce, wife of industrialist John, mother of three.

"My best? After the two hours I steal from my week to exercise with Manya Kahn . . . after a deep cleanse and facial from Georgette Klinger (very rare, alas) when I can go out without makeup without my skin letting me down."

"My worst?" When I know I'm not paying enough attention to my diet . . . my weight has a lot to do with how I feel."



SIMONE LEVITT

Wife of the philanthropist, Simone is a power, too—named Woman of the Year by the Anti-Defamation League next month.

"I feel my best when I know I've done my best, whether playing a set of tennis or trying to raise money for charity . . . if you *give* the best of yourself, you end up feeling your best."

"I feel at my worst when I wake up to an empty day. I thrive on pressure, loathe inactivity. To quote the poet I like to think every minute is sixty seconds of distance run."



LILLIAN HELLMAN

Lillian will be en route to London any day now, excited about the English publication of her bestseller *Pentimento*.

"I feel at my best at the end of a day's good fishing in a small boat."

"I don't like being sleepy. Whenever I'm sleepy, I'm at my worst."



GRACE ROBBINS

Wife of the novelist Harold Robbins, Grace must get the title of Most Organized Woman, runs three homes on three continents well.

"Basically, I'm a night person, so I'm at my best around 4 A.M. when I've been dancing all night—then I feel my most alive."

"Obviously, I'm at my worst in the morning when I need lots and lots of coffee. This is the reason I take my exercise class in the late afternoon."

BEAUTY NOW



MARGARET STYNE

A dazzling redhead, Margaret was a top model before her marriage to top composer Jule Styne—and still looks the part.

"Me at my best is me with clean, clean hair—
I wash it myself with great care, love to have it look
silky and tickly on my neck . . ."

"Me at my worst is me in the summer when, because of my coloring, I sit in the shade while my friends and family soak up the sun."



CAROL CHANNING

Carol is charming the multitudes with her smash performance as Lorelei at the Palace Theatre, New York.

"I'm at my best when the gong rings . . . when I know the chips are down and this is it. This is when I'm *most* focused."

"I'm at my worst when I am late . . . and that's most of the time."



BILLIE JEAN KING

Ranked the first woman in tennis by the USLTA, Billie Jean tours this month with the Virginia Slims tournament, plans to start playing the first World Team Tennis next month.

"I have to say I feel at my very best after I have won a tennis match."

"I also feel at my very worst when I've lost . . ."

Perfume you can see

In the non-ceasing search on the part of the scientists to give us beauty in every conceivable way, fragrance has now come under the microscope to discover what extra dimension it might be given for extra sensory power. . . . The backroom brains at Elizabeth Arden took their most famous and recognizable fragrance, Blue Grass (created by Miss Arden herself in 1943), and experimented with its composition to be able to direct it towards two more of our senses, touch and sight. The result—Shimmering Solid Perfume, which not only releases the subtle Blue Grass fragrance in a more lasting way but shimmers wherever it happens to be put—"polishing" shoulders, the bosom, earlobes, any pulse points. As far as the sense of touch is concerned, science has solved that one, too . . . the shimmer feels like silk. What can possibly come next? Maybe scent that whispers. . . . *At right:* Halston's long evening dress of shrimp-colored sequins on chiffon (matching bolero jacket, not shown); Kabat Textile silk. $800; to order at Halston Ltd. Van Cleef & Arpels jewelry. His dinner jacket at Paul Stuart.

ARTHUR ELGORT

The most beautiful little camisole dress in white double georgette crêpe…all small, flat, paper-fan tucks and a slender bias skirt (Galanos made everything on the bias). With a tucked-front jacket…a fringed gossamer scarf wrapping the throat, pinned with a fresh rose. Dress and jacket, of Bucol silk; about $2,075. Bergdorf Goodman; Nan Duskin; Marshall Field; I. Magnin. Earrings, K.J.L. Compact by Bulgari at Danaos Ltd., Hotel Pierre, N.Y.

at Galanos... the allure of perfection

Galanos is the most special—the most single-minded of American designers—the purest craftsman! He stands for a perfection—a consistency of thinking that most people don't believe is possible in American fashion... who else today would dream of making tiny, tiny rolled seams like the ones we used to see on handmade christening dresses... or of lining a chiffon bias dress with five bias layers of chiffon, each as thin as the thinnest peeling of chiffon and slit up the sides so the dress doesn't just move across a room—it waltzes on its underskirts and falls slim to the ankle, but never falls flat.... Here—too luxurious to be within everyone's grasp, but too beautiful to miss—four lingerie dresses that sum up the mood of the new Galanos collection... and the mood of fashion throughout this issue.

The ultimate overblouse!—layers and layers of white silk chiffon, sheer as the wind... a teardrop of bareness just below the nape of the neck ...the waist wrapped tight (to keep it all from blowing away!) above bias layers of ankle-length skirt. About $1,195. At Martha; Nan Duskin; I. Magnin. Both pages, flowers by Jean-Jacques Bloos. On all four pages, hair and makeup by Rick Gillette.



The pristine curve of a ruffle . . . the receding of a pretty ankle—the allure of the lingerie dress at Galanos, left. Jacket, camisole, and bias skirt in beige silk chiffon . . . rippling over four separate layers of chiffon underneath. About $1,595. At Bonnet Teller; Marshall Field; Neiman Marcus; Amelia Gray. Saddle, Custom-craft by Rossi.

Deep bias ruffles of parrot-green silk chiffon, worn to show the curve of the shoulder, the curve of the throat, the lingerie dress [illegible] its layers over the body, touching just above the ankle . . . About $1,150. At Martha, Amelia Gray. Jewels, both pages, Fashion at Dreams Ltd., Hotel Pierre. Wig, Jerome, Jean Jacques Pleas.



credit bias

The ad startled me. In big type it said: "We give women a lot of credit." More dumb flattery, I thought, for the ad, in *The New York Times* on February 14, 1974, seemed more Valentine's Day gurry until I read further on: "Whether you're a Miss, Mrs., or Ms., we make loans to all credit-worthy people." The advertiser's name, in smaller type than the headline, is the National Bank of North America, an affiliate of CIT Financial Corporation, with $2.9 billion assets.

It soothed me. I looked up pages 118-119 in *Sexist Justice: How Legal Sexism Affects You* by Karen DeCrow (Random House), who had written: "Currently, many women find that after they are separated or divorced their credit has been automatically canceled. Widows find that it is easier to open charge accounts in their dead husbands' names than in their own. (This gives rise to the conclusion that a dead man is considered a better risk than a live woman.)" (Continued, pg. 148)

Three powerful words: Rose Fitzgerald Kennedy

At eighty-three, Rose Fitzgerald Kennedy has her own book, *Times to Remember,* in the book stores. What is even more remarkable is that its publishing history does not belong only on the literary pages but on the financial pages. It is, roughly, a $2,000,000 property. And not a penny to resolute, pretty Mrs. Kennedy who has all her marbles. The royalties go to the Joseph P. Kennedy, Jr., Foundation "so that its work in aid of the mentally retarded may continue undiminished."

Doubleday is putting out a first edition of 200,000 copies of the book, exclusive of those for the Literary Guild. *Woman's Day* won the auction for U.S. first serialization rights by paying a stupendous packet. Without reading the book—before, in fact, it was delivered to Doubleday—Bantam Books agreed to a price somewhat more than $600,000, the highest advance for a non-fiction book in its history. In Britain, Collins, Ltd. bought British rights; and in London *The Observer,* a Sunday newspaper, is doing a three-part partial serialization. More rights to hard-cover books, serialization in newspapers and magazines, and paperbacks as well as book clubs have been sold in twelve more countries, the rights going for $2,000 to $125,000 or so, depending on the country. Rose Kennedy's book will appear in some form or other in German, Dutch, Japanese, Hebrew, French, Spanish, Italian, Danish, Portuguese, Swedish, Norwegian, and Finnish. By the end of 1974, other countries are expected to indulge.

To promote the book and its lively, eager, amusing writer who has been a politician since her father dipped her in Boston politics when she was sixteen, German television sent a team to Mrs. Kennedy in Palm Beach where she was interviewed in German, a language she started at Dorchester High School along with Latin and French. She will undoubtedly be interviewed in French for French television. The BBC has her interview scheduled for early this month. The plans call for her to go to West Germany and West Berlin for meetings with the Chancellor and the Mayor.

Times to Remember—with its photographs, its quotations from Mrs. Kennedy's diaries, with pieces from her children's letters and those of her husband, with bits from the memories of others in her extensive family—is not a hash of the Fitzgerald and the Kennedy families. The book, even with its admitted aid, sounds like Rose Fitzgerald, a woman who has experienced almost all experiences except downright poverty and her own death. In the process of this book, she has righted some of the rumors about the Kennedys, has ploughed into inaccuracies and corrected them. This is not a supine story. It is courageous, revealing, gossipy, loving, grieving, touched with humor, and sad. She tells not all, but enough, about old Joe and his whiskey deals, his time at the S.E.C., his relationship with F.D.R., his movie deals with Gloria Swanson, about Senator Edward Kennedy at Chappaquiddick, the lives and deaths of her sons John and Robert; and she goes into the matter of whether Ted Kennedy should run for the Presidency in 1976.

To show the caliber of Rose Kennedy and her stalwart writing, here is her diary account of a luncheon in President Hoover's Waldorf Towers apartment after her husband's stroke: "It was wonderful to see the delight on both faces when they met. . . . So here was Joe, who cannot speak, and Mr. Hoover, who cannot hear, trying to communicate. . . . And so poignant, inexpressibly sad, when each of them from time to time through the meal wept silently."

BY ALLENE TALMEY

PHOTOGRAPH BY RAYMUNDO DE LARRAIN





idiot briefing

"This place is no clearer with your glasses on than without," said Adam Clymer of the Baltimore *Sun*. We waited in the White House briefing room, graceless, ugly in shades of bureaucratic browns. At one end, a platform for television cameras; at the other, a smaller platform, big enough for four upright coffins. In between lounged thirty or more White House correspondents, the men crusting into chairs like a cast of Lieutenant Columbos; the five women either on sofas, a coffee table, or window sill.

Abruptly, Gerald L. Warren, Deputy Press Secretary, appeared, deliberately late at eleven-thirty in the morning when everyone semed tired, glazed with a thin film of irritation. Frail, courteous, harassed, he wore a grey suit, a touch too big, his shoes heavy yellow-tan. He gave direct answers: "I would not be able to go into that," to Helen Thomas of UPI; or, to Frances Lewine of AP, "I am not prepared for that." To another reporter: "I am able to confirm that Mr. St. Clair and Mr. Jaworski conferred."

In the last few months Warren has usually replaced Press Secretary Ron Ziegler at briefings; for he has moved much closer to President Nixon, as a chief consultant on domestic affairs, according to mean President watchers. To some, Warren's attractive, abused, lost face is a relief from the baby's bottom that serves as Ziegler's face. Both men have frugal vocabularies, with Warren's voice pinched, his accent no-region.

Clymer: "Gerry, did Ron testify before the grand jury yesterday?"

Warren: "Adam, the White House will not go down the list of those in the White House testifying."

Voice from the rear: "Gerry, did Ron tell you to say that?"

Warren: "Ron went, voluntarily."

The Columbos laughed.

"The press are just props," Sarah McClendon said to me. A blond, plump, middle-aged, smart questioner at this almost daily performance of contrived idiocy, she rarely got a sensible answer. A moment later, Warren, apologetic, a Woody Allen without starch, trickled out, returning with four of the Administration's penciled-in nabobs who had just been in conference with the President: William B. Saxbe, a creamy politician, his chin and jowls falling; William E. Simon, head of the Federal Energy mess, his strong face thin, jaw tight, buttering the press with careless smiles but no real information until, bored, he ducked out; W. J. Usery, Jr., Director of the Federal Mediations and Conciliation Service, his grey-white hair dipped in a fat curl; Claude S. Brinegar, Secretary of Transportation, with black-rimmed glasses like Warren and Simon, his lipless mouth tight. He leaned like a wire gone slack. All the men gave wandering answers, "blowin' in the wind." It was the ultimate frustration: Something's happening in the Oval Room, but what? Abruptly, the briefing stopped. I left, in my mind Bob Dylan's "It's All Right Ma (I'm Only Bleeding)."

sheikh-burger

Will the King of Saudi Arabia want to buy up General Motors early in 1980? Like a fast hotfoot, that is the kind of economic shock posed by professors of Middle East history. An elegant parlor game in Washington lies in doping out which American corporations will be the receptacles for the oil states' billions, presumed to be, by the beginning of the next decade, some $300 billion. The tidal wave of that elegant sum could swamp American investors. For comparison, Exxon, the world's richest oil company, reported that its profits for 1973 amounted, after taxes, to $2.4 billion—pocket money to the Arabs. Right now, the Sheikh of Kuwait has invested in the fast-food chain Burger Chef. No flap. —Allene Talmey

Aleksandr Isayevich Solzhenitsyn

"He's not a tall man," said an observer of the Moscow scene. "When you meet him, you get an extreme feeling of contained energy, vitality, intensity. Now that he has his reddish-grey beard, he looks rather Russian. [To American eyes he has the look of a Down-East captain of a seagoing schooner.] There's a great sparkle to his eyes. He's an intense, animated conversationalist, in love with everything Russian. A mathematician by education, he's unbelievably organized, extraordinarily disciplined—which has enabled him to survive."

Hero, exile, possibly martyr, Aleksandr Solzhenitsyn (*right,* with two of his sons, sixteen-month-old Ignati, *left,* Yermolai, three—not shown here, five-month-old Stepan and their mother, Natalya Svetlova) demonstrates the bitter continuity of Russian history. Mother Russia, whether Czarist or Soviet, feels that she knows best when it comes to her writers; and she has swung her comminatory, punishing fist down hard on her greatest—Pushkin, Turgenev, Dostoyevsky, Tolstoy, Mandelstam, the list is endless—sending them into prisons, exiles, torture chambers, oblivions of censorship. The word ultimately being more powerful than the state, they have survived . . . inevitably loving Russia and believing that she would remove the gag from between her lips, the blindfold from her eyes.

"I am," Solzhenitsyn told an Associated Press reporter in Zurich a few days after losing his Soviet citizenship (a review of the direct cause, his book *The Gulag Archipelago, 1918-1956,* is on page 56), "an optimist from birth, and I do not consider my exile as final. I have the feeling that, in a few years, I will return to Russia. How it will happen, how changed will be the conditions, I cannot foretell. But no one and nothing can predict the future. Wonders never cease to occur in our lives."





UPI

PEOPLE ARE TALKING ABOUT...

The zing-zong of picture postcards and/or ten-cents plain (the kind you buy post-office stamped), used for all sorts of communications, from "Sam, come home. We got a baby!" to pretty-witty party invitations. . . . High life in a brace of seductively toshy-toffy-trashy books. Pierre Rey's *The Greek* fictionalizes a rabble of fine folk such as Greek shipowners, America's most revered widow (she marries *the* Greek), and *the* international female musician. Paris couldn't put it down. *Olga: The Memoirs of Olga, La Marquise de St. Innocent* is a fraught, unwittingly hilarious silent flick of an autobiography with Olichka, its well-born Russian heroine, rampaging in and out of the sack internationally—to find herself, of course.

People Are Talking About . . . "Occultomania," peaking in nationwide money-down lines patiently waiting to harrow themselves with *The Exorcist* or pro&con *Man on a Swing.* Contender, the Blums' paperback *Beyond Earth: Man's Contact with UFO's,* an unsensational, sometimes cerebral-funny, meticulously documented 46,973-year-long history. "It is even possible that we are dealing with both extraterrestrial *and* paraphysical phenomena." . . . Kiri Te Kanawa, a dark honey-colored goddess of a girl, from New Zealand, who unexpectedly made a Metropolitan Opera debut as Desdemona on a Saturday-afternoon broadcast and immediately became the opera-lovers' darling. (She sings with the unpolluted beauty of a fabulous bird.) . . . Dr. Irving Spencer Cooper, the master neurosurgeon and brain-surgery innovator whose latest, and perhaps his most important, help-us-all is a brain pacemaker. . . . "Zoo-y," current young word meaning things are temper-tense. And "zing-it," now replacing "sock-it-to-me—or you." . . . Flower vendors on Manhattan street corners at going-home time, exhorting, "Buy 'em! They're wife insurance!"

POSSIBILITIES, ALL THIS APRIL: A GOOD-NEWS REVIVAL, FONDA RETURNS; NUREYEV AND THE CANADIANS; LIZA T.V.'S; A LOOK-BACK AT POP

THEATER: It's a springtide of flapper-time revivals. The very special revival rampageously cross-countrying (it's in Detroit until April 20, then onward to Cleveland, into N.Y.C. early fall) is **Good News** with that darling **Alice Faye** warbling those old faves, a giddy posy of gals and fellas up-on-their-toes, down-on-their-heels, and oodles of co-pacetic costumes, such as the plaid wow shown below, by Donald Brooks. That there is one of his originals for the huge "Good News" number! **Henry Fonda** returns to Broadway in a five-week tour-stop (started March 26 at the Helen Hayes) en route to L.A. His vehicle: **Clarence Darrow,** derived by David Rintels from Irving Stone's tome. Ain't nobody else onstage throughout Fonda's staggering performance. Basic query still is: wuz we or wuzn't we apes, Mr. Scopes? **DANCE: Nureyev** time at Manhattan's Met, two weeks' worth, April 23-May 5. This time redoubtable Rudi's soaring high, wide, and Rudi-ravishing with **The National Ballet of Canada.** New to the U.S.A.: Their *Don Juan.* Pre N.Y.C., Milwaukee, Detroit, Hartford, Providence get to see Canada's "National" this April. **MOVIES:** We can't give you specific opening dates because these flicks will be popping nationwide. Example: Richard Lester's **The Three Musketeers** (remember when it was Dumas's?) started "selected release" dates March 29. Paradox: Paris loathed it; American viewers fall into the aisles with joy over every star-studded (Raquel Welch, Michael York, Faye Dunaway), raffishly zany, swashbuckling moment of it. When N.Y. Film Festival audiences saw Terrence Malick's **Badlands,** their verdict was, "possibly a great film!" It's two unnerved, unnerving kids explosive in a South Dakota village. Time: those '50's. Francis Ford Coppola's **The Conversation** is shrewdly original what with Gene Hackman a pro eavesdropper caught up in a miasma of psychological horror. **T.V.: Joe Papp** time, ABC, April 24, 9-11 P.M. EDT. That's when we get to view the N.Y. Shakespeare Festival production of Alice Childress' Obie Award winner, **Wedding Band,** with **Ruby Dee** as the Black woman in love with a white man (J.D. Cannon) in 1918 South Carolina. And April 30 is **Liza** night, NBC, from 10-11 P.M. EDT. **Love From A to Z** is what they're calling it, this nonspectacular—save for its brace of stars. T'other? **Aznavour.** She, he will just sing—American, Aznavour-French. **ART: American Pop Art,** April 6 to June 16, occupies two entire Whitney Museum of American Art floors, N.Y.C. This Lawrence Alloway shrewd-eyed exhibit shows us what happened when N.Y., L.A. went Pop, from 1953-1972. Alloway's assembled some seventy-eight pieces from local collections, Germany, Italy. Simultaneously, Alloway-on-Pop book (same title as the show) will be published. Did you know that Pop got its monicker in London?—LEO LERMAN



HERE'S MUD IN YOUR *Private Eye*

A toast in kisses to potent, protective television heroes—detectives, investigators, police of various stripes—who triumph over evil reliably while we loll about, relishing their virile appeal. You don't have to be a curbstone psychoanalyst to discover reasons for even the staunchest television-scorner's having a "sneaker" for crime shows. It's all those *men*.

Shaft

Cool-tough Richard Roundtree, who was the movie John Shaft, is still big with a gun; his role's been laundered and ironed for the home set.

Columbo

Mr. Average-Rumpled-Raincoat (Peter Falk) trips up Rich-and-Elegant crook while dropping cigar ashes on the Aubusson rug.

Richard Roundtree as Shaft

Dennis Weaver as McCloud

Peter Falk as Columbo

Efrem Zimbalist, Jr., as Inspector Erskine in *The FBI*

McCloud

New Mexican wrangler-policeman chases New York criminals across Queensboro Bridge on his hoss. Dennis Weaver plays this chivalrous, slow-drawling paragon.

The FBI

Dedicated, dull, straight, and bland, Efrem Zimbalist, Jr., as the model agent is making life safe for civilians—a peerless daddy-figure for Nervous Nellies.

Banacek

As a self-made *bon vivant* who finances his connoisseurship as an insurance investigator, George Peppard is sexily aloof, a hard catch for women while he catches thieves.

Ironside

Our dear old fat Perry Mason (Raymond Burr) reincarnated as a wheelchaired whiz who has the brain that cracks the case—he still has those bedroom eyes, too.

Mannix

The classic private eye personified in Mike Connors is—naturally—tall, lean, tough, good with his fists . . . and dark . . . and handsome. Protective of pretty clients.

Cannon

Can a man who's middle-aged, thinning on top, and distinctly rotund project a tough-guy appeal? William Conrad is this new breed of detective-hero, a man you can lean on in a murder case.

Kojak

The male-appeal of baldness makes a big comeback now that Telly Savalas, a long-time player of baddies, is acting on the side of the law. As Kojak, he's steely with thugs, kindly with women.

Barnaby Jones

Geriatrics takes on a new lure with huggable down-home Buddy Ebsen earnestly protecting fragile young girls from malfeasance.

McMillan

Rock Hudson plays the Rock Hudson role in this one; and McMillan has a wife—Susan Saint James—and a hard-drinking housekeeper—Nancy Walker. You remember Rock Hudson.

Telly Savalas as Kojak

Rock Hudson in *McMillan & Wife*

George Peppard as Banacek

Buddy Ebsen as Barnaby Jones

Raymond Burr as Ironside

Mike Connors as Mannix

William Conrad as Cannon



DUANE MICHALS

The Winners

It's prime prize time, Tonys, Oscars, Emmys maybe for Moriarty, Dewhurst and a surprise for Sills

MICHAEL MORIARTY

April is the cruelest and/or kindest month of all, breeding prizes for stage and screen triumphants. Michael Moriarty is a triple-threat actor. In one year, this lank of a very quiet man (at thirty-two he looks like a nice, sunny, California kind of kid—actually he was born in Detroit, Midwest-raised) boom-zoomed at the Tyrone Guthrie Theatre in Minneapolis, in moving pictures, on the telly, and on Broadway. The flick: *Bang the Drum Slowly;* Moriarty's the blondish, blue-eyed pitcher burdened with love and loss and a soul-searing friendship—and for this subtle masterpiece of a heartbreak performance he should get an Oscar. On TV he's The Gentleman Caller in Tennessee Williams' *The Glass Menagerie.* When Katharine Hepburn picked Moriarty to play vis-à-vis her sad-twitch daughter, she asked, "How old are you?" "Thirty-two." "You look ten," she said. Ten or thirty-two, he should get an Emmy. On Broadway: *Find Your Way Home,* in which he plays a lost-boy, lower-class English, bitch-mouthed hustler in his early twenties devastatingly in love with a married man ("and I'm so essentially middle American"), thereby making the most accoladed Broadway debut in seasons and definitely demonstrating that he is our greatest young actor. Tony?

BEVERLY SILLS

Opera singers don't get Oscars, Tonys, Emmys. But if they did, Beverly Sills, a glorious natural force of a singing-acting woman, would get them all plus some special-special surprise prize. "Bubbles," said a friend of this Brooklyn-born, New York City-trained international stellar, "looks like other successful, beautiful, into-their-forties Manhattan matrons with loving husbands and kids. Then you get close up, and you see that she's unique. Her beauty comes from inside—nobility, fortitude, robust self-humor. Nothing prima-donna-ish, or actressy. Then you see her onstage—one of those tragedy-queen parts, Anna Bolena, Elisabetta I, Maria Stuarda [no other singer does all of these annihilating roles], or being a sexy young girl like Manon, and that is flabbergasting!" All of which adds up to genius—as a woman, as an artist. She's just done it again, with a dazzling *I Puritani* (N.Y. City Opera); will make her Met debut next season; also sings her first *Lucrezia Borgia* (Dallas). . . . Is she ready to go into politics? "Of course. I can't go on singing forever!" Want to bet? While a Major Bowes' Amateur Hour radio starbaby, she said, "I'm seven years old, and I can sing twenty-three arias, and everyone says I have an extraordinary voice for my age." Says her mother today, "She's always remained the same. When the curtain comes down, she's Beverly."

COLLEEN DEWHURST

In Eugene O'Neill's *A Moon for the Misbegotten,* Colleen Dewhurst, a tawny, auburn-maned mountain of a woman, looks as if she's eaten an orchard of glowing golden apples, quaffed them down with a salt sea of unshed tears, managing all the while to earthquake herself, her audience into joys of laughter. Even critic John Simon, theater's Mr. Venom, danced happily on his typewriter keys: "Colleen Dewhurst . . . is as lucid and luminous, as unpoeticizingly poetic, as an actress can be in this part, and conveys uncloyingly the burning inwardness beneath the brash extraversion." "Colleen," says José Quintero, *Moon's* director, "has one of the great faces in the world. You can read her whole history there." And that history includes growing up in the Midwest; running an elevator; teaching fatty females to take it off in a gym; being twice married to George C. Scott (they have two boys: "George and I would have been swell as brother and sister," says Colleen); being for some twenty-five years an Empress of the American Theater—mostly Off-Broadway, stashing away a bounty of good notices, awards. But never, until this *Moon,* had she triumphed both artistically and commercially, had a real Broadway hit. "I'm so happy, I want to stand in front of the audience and shout!" She *should* be able to do that on April 21—Tony Awards night.—LEO LERMAN

People, the planet eaters

Unless we stop destroying nature's beauty, we will become living robots, "utility people." "Devastation of the Environment," from a new book

by Nobel Prize Winner KONRAD LORENZ

EDITOR'S NOTE: *Devouring our environment is the second deadly sin (overpopulation is the first) in the canon of witty Vienna-born superscientist (medical doctor, zoologist, naturalist) Konrad Lorenz, who founded the science of ethology—inter-relationship of plants and animals on the earth—and won the Nobel Prize for Medicine in 1973 for this work. The fame of Lorenz's books (from* King Solomon's Ring, *1952, to* On Aggression, *1966) has put the seventy-year-old in touch with the rebellious young; and, somehow, they have loved it when he told them they were storming in the wrong direction. The following chapter from* Civilized Man's Eight Deadly Sins *(published this month by Harcourt Brace Jovanovich, Inc.) shows how much beauty—in nature and in man's own works—is needed to keep us sane, reveals one more Lorenz-facet: his humanism.*

It is a widespread but erroneous belief that "nature" is inexhaustible. Every species of animal, plant, or fungus—for all three are part of an intricate mechanism—is adapted to its environment, and to this environment belong not only the inorganic parts of a certain habitat but also all the other living inhabitants. Thus all the living beings of a habitat are adapted to *each other,* and this applies also to their confronting each other in apparent hostility, for example, the predator and its prey, the eater and the eaten. On closer consideration, it is evident that these beings, seen as species and not as individuals, not only do not harm each other but even form a mutual-interest society.

Obviously, the eater has a strong interest in the ongoing existence of the species he lives by, whether it be animal or plant, and the more specialized he is in a certain kind of nourishment, the greater his interest in its survival. In such cases, the predator is unable ever to exterminate the prey species, for the last pair of predators would starve long before it even encountered the last pair of prey animals. If the population density of the prey species falls below a certain level, the predator ceases to exist, just as, fortunately, most whaling concerns have done. When the dingo, originally a domestic dog, came to Australia and ran wild there, it did not eliminate any of the prey species that it lived on; instead, it exterminated both the large marsupial predators, the marsupial wolf, *Thylacynus,* and the Tasmanian devil, *Sarcophilus.* The marsupials, armed with terrible teeth, were infinitely superior to the dingo as fighters but, because of their primitive brain, they required a much denser population of prey animals than the more intelligent wild dog. They were not bitten to death by the dingo but killed in competition—they starved.

It is rare that the multiplication of an animal species is regulated directly by the amount of available nourishment. This would be uneconomical for the predator as well as for the prey. A fisherman living from certain fishing grounds will be well advised to exploit them only so far that the surviving fish can reproduce sufficiently to make up for the fish caught. Where this optimum lies can be worked out only by a very complicated maximum-minimum calculation: should we fish too little, the sea will remain overpopulated and not many young will mature; should we overfish, too few will be left to breed the number of progeny that the area can properly nourish. As V.C. Wynne-Edwards has shown in his book, *Animal Dispersion in Relation to Social Behavior,* many animal species practice an analogous kind of economy. As well as the marking of territories to preclude too close aggregation, there are various other behavior patterns calculated to prevent overexploitation of the available environment.

Quite frequently, the eaten species gains advantages from the eater. Not only is the reproduction rate of nutritive plants and animals adapted to the consumer, so that a vital equilibrium would be upset if this factor were obliterated. (The great breakdowns of population seen in quickly breeding rodents immediately after their attaining highest population densities endanger the survival of the species much more than does "culling" by predators, which helps to preserve a balanced medium.) The symbiosis often goes much further. There are many grasses "constructed" to be kept short and even trampled down by large ungulates. In our lawns, we imitate this process by mowing and rolling. If these factors drop out, these grass species are soon supplanted by others that have been unable to stand up to such treatment but are hardier in other ways. In short, two life forms can have the same relationship of interdependence that exists between man and his domestic animals and plants. The laws governing such interactions are often similar to those of human economy, a fact expressed in the biological term for the science of these interactions: ecology. However, *one* economical conception, about which we shall have more to say later, does not occur in the ecology of animals and plants: overexploitation of natural resources.

The interactions of the many animal, plant, and fungus species coexisting in a habitat and forming a common life society, or biocoenosis, are manifold and complex. The adaptation of different species of living beings, produced during periods whose size order corresponds with geological rather than with historical epochs, has led to a state of equilibrium as expedient as it is unstable. Many regulating processes support this equilibrium against the inevitable disturbances caused by weather and similar influences. Slowly occurring changes wrought by evolution or gradual alterations of climate cannot endanger the balance of a habitat, but sudden influences, even if apparently slight, may have catastrophic effects. The introduction of a seemingly harmless animal species can devastate wide stretches of land, as rabbits have done in Australia. This interference in the balance of a biotope was caused by man. Similar ravages may be brought about without his interference, but this is rarer.

The ecology of man changes much more rapidly than that of other creatures, and the speed of its change is dictated by his technological progress, which keeps accelerating in geometrical proportion. Thus man cannot avoid making fundamental changes, and, all too often, he causes the total breakdown of the biocoenosis in which and on which he lives. Exceptions to this rule are seen in a few "wild" tribes, for example, certain South American jungle Indians who live as gatherers and hunters; also in the inhabitants of several oceanic islands, who carry on some agriculture but otherwise live on coconuts and sea animals. Such human cultures influence their biotopes in a way no different from that of populations of animal species. This is the one theoretically possible way in which man can live in equilibrium with his biotope; the other way is by *creating,* through crop growing and animal breeding, a new biocoenosis, cut out to suit his needs and, in principle, just as viable as one that has arisen without his help. A biocoenosis of this kind may be seen in many old farms, where, for generations, the same families have lived on the same land; they are one with it and, having sound ecological knowledge acquired by experience, they give back to the soil what they have taken from it.

The farmer knows something that the whole of civilized mankind seems to have forgotten, namely, that the (Continued on page 188)

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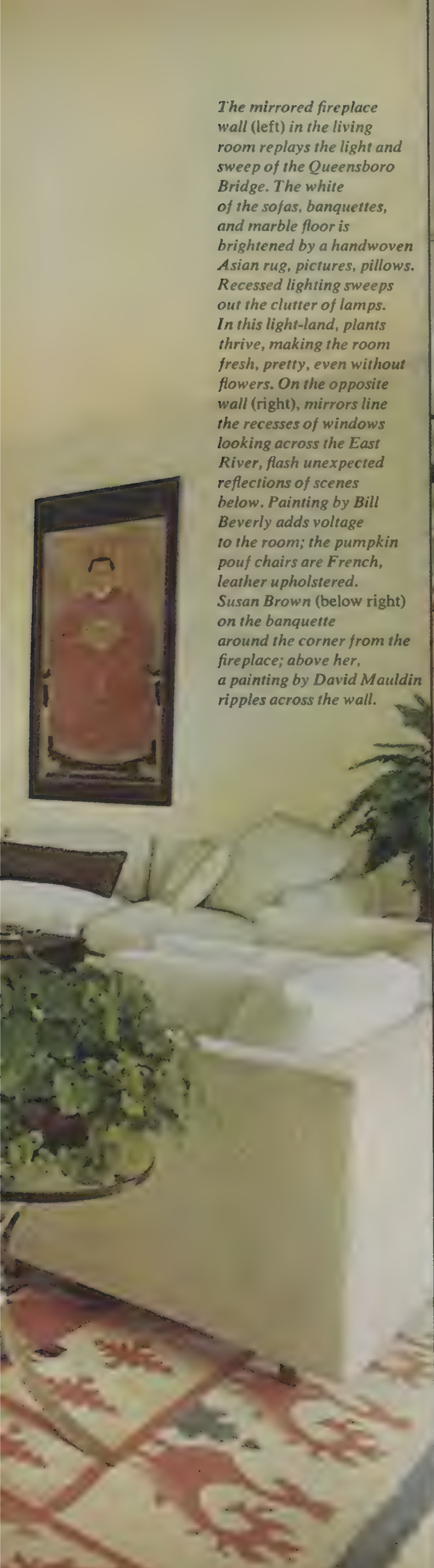
PEOPLE ARE TALKING ABOUT...

MIRROR/SPACE

work wonders together. Brilliant example: THE NEW KLEINERT/MEDICI
AND DIME STREET BROWN.

The mirrored fireplace wall (left) *in the living room replays the light and sweep of the Queensboro Bridge. The white of the sofas, banquettes, and marble floor is brightened by a handwoven Asian rug, pictures, pillows. Recessed lighting sweeps out the clutter of lamps. In this light-land, plants thrive, making the room fresh, pretty, even without flowers. On the opposite wall* (right), *mirrors line the recesses of windows looking across the East River, flash unexpected reflections of scenes below. Painting by Bill Beverly adds voltage to the room; the pumpkin pouf chairs are French, leather upholstered. Susan Brown* (below right) *on the banquette around the corner from the fireplace; above her, a painting by David Mauldin ripples across the wall.*





"Mirrors have a marvelous kind of magic," says Susan Brown. "They are the best way to capture light, enlarge the dimensions of a room, and bring the outdoors inside." In the Browns' new mini-duplex apartment in New York, mirrors give a sensational feeling of space and light, capturing unexpected reflections of the cityscape, the sweeping curves of the nearby Queensboro Bridge, and the ever-changing life on the East River below.

Almost every room has a wall completely mirrored, often with a mirror on the wall facing it; window recesses, doors, closets, lamp bases, wastepaper baskets, and a screen are mirrored, too. Sue had her dressing table made of mirror and chrome. "I have always lived with light and sunshine," she says, "I cannot bear dark rooms.

"Mirrors multiply the excitement of the bridge, steel against sky by day and strings of light at night. Even when I stand with my back to it, I can see it reflected on the living-room wall. If I put a single flower in a vase, I can turn my head and suddenly catch the reflections of a dozen."

The Browns—he is the publisher of *Editor & Publisher* magazine—bought the one-bedroom apartment as a *pied-à-terre* (Continued)

HORST

PEOPLE ARE TALKING ABOUT...

MIRROR SPACE

Above: *Spotlit flowers, glittering view shiver the cool white dining room. The mirrored wall* (left) *doubles the space-sense of the 13′ x 15′ marble-floored, marble-tabled dining room. Chairs ("authentic modern antiques") were made in Marcel Breuer's factory in Germany during the 1920's. "What would you think of a pink bedroom?" Sue Brown asked her husband. Well, he thought. Mirrored closets and dressing table* (right) *add depths to the Matisse-inspired print that wraps the room. In the study* (below right), *leather, animal skins, and nubby putty-colored cloth covering walls and windows give warmth. Yet, here, too, a tall mirrored screen plays tricks with light and space.*





and rarely spend more than four nights a week there. "We have a country house near New York and our two married daughters and grandchildren come there for family gatherings. My husband and I travel a great deal, too," Sue said. "We wanted a bright, white, clean space to come home to after the congestion and smog of New York, and yet not escape completely from the city. It also had to be easy to maintain with only the help of a cleaning woman."

The apartment has a study, living room, dining room, and kitchen on one floor and bedroom and bath above. The floor-to-ceiling windows of the downstairs rooms open onto a terrace blooming with wisteria in the summer, green with ivy and pine in the winter.

The Browns like small dinner parties: "Usually just six people—as many as can be seated (Continued on page 188)

HORST

PEOPLE ARE TALKING ABOUT...

MIRRORS

The most practical luxury in decorating, mirrors add space, light, illusive mystery, and they're easy to keep

"Mirrors should reflect a little before throw- Jean Cocteau wrote. People should reflect a on a mirror binge. give effects out of all space they fill. Badly blah, goggle-eyed That early triumph, at Versailles carried and space to new 1678. Its working rors directly opposed to the source of light has never failed. Even a small mirror makes a mighty effect. Convex mirrors (remember the famous one in Jan van Eyck's painting "Giovanni Arnolfini and His Bride") with their 180-degree, miniaturized view of a whole room have an Alice-in-the-looking-glass draw—an appeal the de- signer Halston understood when he put women on the *other* side of the mirror, behind one-way reflective mirror sunglass- es. Little Richard, belting his songs in dim vast auditoriums, took on the flash and crackle of sharded light with his mirrored vest: mirrors in motion have an extra beat of allure. In decorat- ing, the skill is not just to use mirrors for their optical effects but to accept and relish the illusions. Mirrors are more than a trick. They're a magical, mystery act.



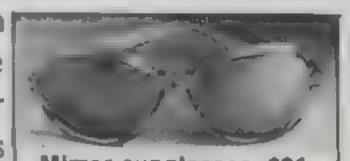
The great Hall of Mirrors in the Palace of Versailles.



Classic American Federal convex mirror-sconces.



Little Richard in his mirror-vest.



Mirror sunglasses, $21; Frederics Opticians Inc., New York.



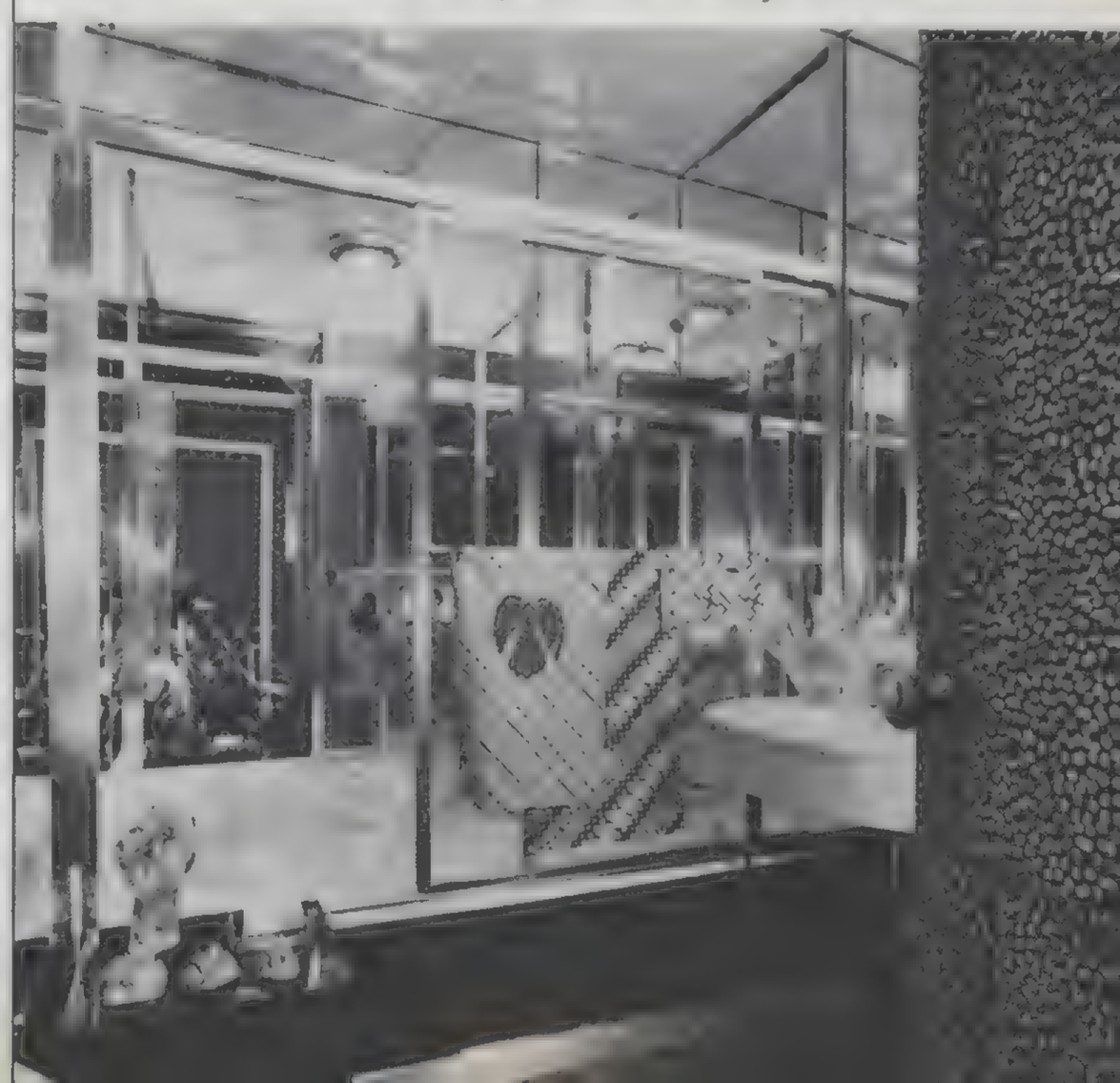
The Patterned Mirrored Screen

Among inventive, enthusiastic decorators playing mirror games, Mica Ertegün and Chessy Rayner (together they're Mac II) designed the four rooms on these pages, never using mirrors quite the same way twice. In this library they chose, instead of a flat mirrored wall, a herringbone-striped screen that doubles the room's image and still has the authority of an important piece of furniture, holding its own against walls of books, a sofa covered in kilim rugs. Mirrored screen from I. Schwartz, New York.

Stretching a Bathroom

In a New York box of a bathroom, about 8′ x 6′, Chessy and Mica opened space, gave a sense of luxury with mirrored walls—even the window has a mirrored cover. Sticking with their belief that mirrors must be balanced with strong reflective images and warm textures, they had fabric laminated on the door, chose a brown Plexiglas tub. The designer Bill Blass, whose bathroom this is, added handsome patterns in towels. Reminder: mirror wipes clean as readily as tile.





TOM YEE

Taking reflections a step further

Making Mirrored Furniture Work

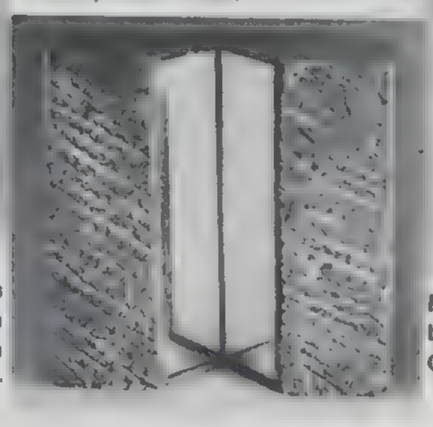
The bright minds at Mac II feel a strong revival of mirrored furniture coming on —furniture reflecting the decorating innovations of those past heroines Elsie de Wolfe and Syrie Maugham. "It was really a 'twenties thing," Chessy said. "A few years ago, when you saw a piece of mirrored furniture in an antique shop, you ran from it. Now you look at it . . . may even use it."

Mica and Chessy think that mirrored furniture in a stark room can look clinical, chill. No chance of that here (left) with this sharp, linear, mirrored console backed by a richly lacquered early 19th-century Chinese screen, topped by a Chinese jardiniere jammed with flowers, and reflecting a lush pelt of rug. Mirrored console by Vivid at Paul M. Jones, Inc., N.Y. Screen and jardiniere from Charles R. Gracie & Sons.

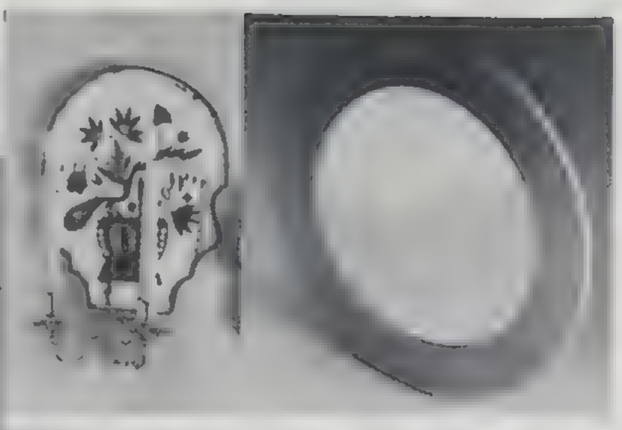




Packing the image of a complete room in a diameter of 8½ inches (left), a pair of mahogany-framed English convex mirrors, ca. 1790. The pair, $425. Right: Italian painted mirrored sconce, ca. 1800. All at James II Galleries, New York.



Right-angled mirrors (right), set in foam that looks like rough stone; by Piero Gilardi for Cristal-Art.



Flexible plastic mirror, about a foot across (above right) to bend, twist, making distortions, reshaping light, $4.25; from Creative Playthings.



Early 19th-century English patch box of gold and enamel (above), mirrored inside; its message to self-admirers: "Ceci n'est rien, l'amitié est tout"; A La Vieille Russie Inc., New York.





DAVID SPINDEL

Mirrors at Foot and Elbow

Clearly Art Déco in its lineage, the designs of this new furniture plays up pure rectangles of shine. Mirrors at floor-to-table levels give unexpected glances at space.

Far left: a side table, 30″ wide, with one drawer, $600; near left: coffee table, 24″ high, $840. Both of mirror and painted glass, designed by Sharon Binder and Lenny Steinberg of Vivid. Also available in New York through Paul M. Jones, Inc.



Holding Mirrors to Nature

Mirrors out-of-doors have an added charge of magic: how did they get there? why? Their static formal shapes flicker with the movements of trees, grasses, clouds. These mirror pyramids were designed by Giuseppe Raimondi for Cristal-Art of Turin, Italy. Consider, too: a narrow city yard mirrored on both sides, perhaps reflecting sculpture. Or a door-shaped mirror set into a high garden wall, a sleight-of-eye exit to nowhere.

TOM YEE

Mirror to Change the Scene

"You must be careful not to get over-mirrored," Mica and Chessy said, "to use them just where they will be most effective." Here, for Mrs. William May, a two-way living room: mirrored shutter-screens let the light and view in at uncurtained windows by day; close at night. With this much mirror, they like matte-finished walls, a limited number of print fabrics (this room has only one). "With mirrored walls you become simpler and simpler, begin to take things away. You get rid of unnecessary clutter you might have left, if you had not begun to see it so many ways."

Another Mac II fling with reflections: lining the sides and top of an uncurtained window recess with mirrors to increase the clout of space and light.



HOW FAMOUS PEOPLE COOK: LADY PENROSE
by Arthur Gold and Robert Fizdale

The Most Unusual Recipes You Have Ever Seen

All good cooks make their own versions of classic dishes; but Lee Penrose—a spirited American who's been a model, a photographer, a war correspondent — now, as the wife of Sir Roland Penrose, invents dishes like no others: wild Surrealist surprises, marvelous to look at and delicious to eat

If there is such a thing as Surrealist cuisine, Lady Penrose invented it. Familiar objects playfully placed in a startling context are as important in Lee Penrose's cooking as the melting watch in a Dalí painting, Lee's own larger-than-life lips floating in the sky over an astronomical observatory, as immortalized by Man Ray in his mysterious painting "L'Heure de l'observatoire," or her beautiful body as the statue that comes to life in Cocteau's Surrealist film masterpiece *The Blood of a Poet.*

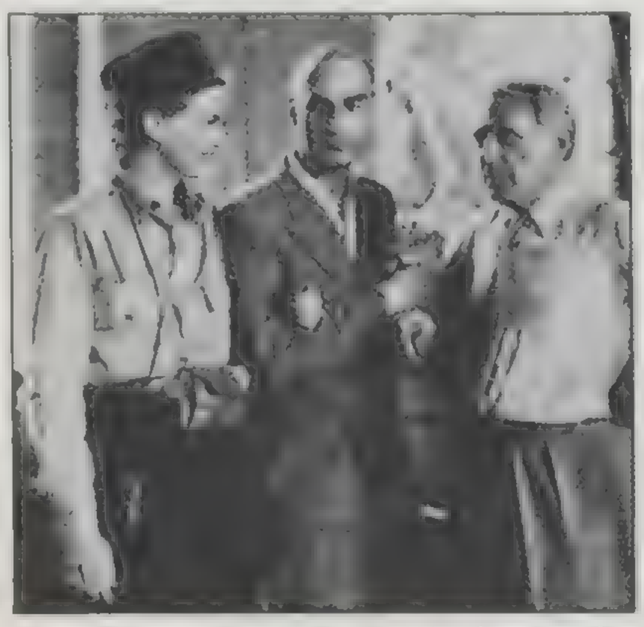
In the Penroses' delightful Queen Anne house in Sussex, surrounded by their superb collection of twentieth-century paintings (Dalís, Picassos, Max Ernsts, Wilfredo Lams as well as enchanting paintings and frescoes by her husband, Sir Roland), Lee invents dishes that are Surrealist surprises.



Lee Miller, now Lady Penrose, photographed by Man Ray in Paris, 1929

Hearts of gold foil encasing veal scallops with smoked oysters are offered as culinary valentines. Mack Sennett cream pies add a dash of Dada since, as Lee says, they are "delicious to eat and fun to throw." On her dining table one is apt to find rows of slippery white litchis (shockingly but deliciously stuffed with chow-chow relish) glistening like Oriental jewels in alternation with rows of cherry tomatoes garnished with jade-green mayonnaise that's "so dark you're frightened to eat it."

Her famous "Penroses" are, in surreality, mushrooms disguised with pink pâté to look like roses. An onion upside-down cake, garlanded with red pimientos and black currants (see her recipe, right), or one made with chicken (recipe, page 187), is, when turned out, a feast



Lee Penrose and Boris Kochno with Pablo Picasso, in his studio, 1944.

ONION UPSIDE-DOWN CAKE

2 onions, peeled and sliced horizontally in rings ¼ inch thick
2 tablespoons each sweet butter and olive oil
1 teaspoon each salt, freshly ground pepper, and curry powder
1 teaspoon finely chopped fresh ginger or ½ teaspoon powdered ginger (optional)
3 tablespoons canned red pimiento strips
⅓ cup dried currants or raisins
⅓ cup chopped parsley or dill

Biscuit topping:
2 cups flour
4 teaspoons baking powder
¾ teaspoon salt
4 tablespoons butter or shortening
⅔ to ¾ cup milk
1 teaspoon scraped or grated onion

Sauté onion rings very slowly in butter and oil till softened. Do not turn them and do not let them brown. Remove carefully with spatula to a round Teflon baking pan, arranging them in a single layer in a circle with 1 slice in the middle. Sprinkle with seasonings and ginger. Fill in the spaces decoratively with pimientos and currants. Set aside and prepare biscuit topping.

Sift together dry ingredients. Cut in shortening. Quickly stir in with a fork enough milk to make a dough. Stir in scraped onion. Knead for 30 seconds on a lightly floured board. Roll out into a circle ⅜ inch thick. Trim dough to size of baking pan and lay over onions. Bake at 400° for 25-30 minutes or until golden brown. Remove from oven. Cover the pan with an inverted circular platter; holding it carefully in place, turn the pan and platter upside down. Carefully lift off Teflon pan. Serve sprinkled with parsley.

Lee Penrose's Tip: *When a small amount of grated onion is needed, it's easier to make "scraped onion." Simply cut an onion in half and scrape with a spoon.*

LEE'S NO-DOUGH PIZZA

Crust:
1 tablespoon olive oil
2 teaspoons scraped onion
1 pound chopped beef (top round or other lean beef)
½ teaspoon each salt and freshly ground pepper

Filling:
2 cups tomatoes, peeled, seeded, squeezed dry, and chopped coarsely (or 2 cups canned Italian-style tomatoes, carefully drained and chopped)
1 tablespoon capers
10 olives, black and green, pitted and halved
1 tin flat anchovy fillets
1 teaspoon basil or oregano
Mozzarella, thinly sliced, enough to cover the "pizza"

Preheat oven to 400°. Spread oil in 9-inch pie plate. Mix meat, onion, salt, and pepper and spread mixture evenly in pie plate building up the sides to form a "crust." Cover meat with tomatoes, then capers, olives, and anchovies in a decorative pinwheel pattern. Sprinkle with herbs. Bake 25 minutes. Remove from oven, cover surface with mozzarella. Bake 5 minutes or till mozzarella melts. If liquid has collected, remove with a bulb baster and discard. Serve hot in pie-shaped wedges.



MIRIAM WOSK

CHARLOTTE DE TOMATES

You will need a metal charlotte mold (6 cup capacity, 3½ to 4 inches high).

Filling:

1 onion, finely chopped
2 tablespoons olive oil
6 cups canned Italian-style tomatoes, drained before measuring
6 tablespoons tomato paste
1 teaspoon each salt, sugar, and freshly ground pepper
1 teaspoon caraway seeds, pulverized in a blender or Miracle Mill
2 teaspoons dried basil or tarragon

Crust:

10-12 slices square rye bread with caraway seeds (4-inch square, ¼ inch thick)
½ pound melted sweet butter

Sauté onions in oil till golden. Mash tomatoes and drain again, discarding juice. Mix together all filling ingredients. Cook over low heat stirring carefully so that it does not stick until puree is thick enough for a spoon to stand upright in it. Preheat oven to 425°.

Remove crusts from bread slices. Cut a square and 4 semicircles to fit bottom of mold exactly. It should be a tight fit. Sauté in 3 tablespoons of the butter, turning once. Fit into bottom of mold. Cut remaining bread into strips 1¼ inches wide. Dip strips in melted butter and line sides of bowl with overlapping slices. Spoon in tomato puree to half the height of mold. Cover with scraps of bread. Add remaining puree to within ½ inch of top of mold. Cover completely with more bread strips. Press top crusts down lightly. Trim ends of upright strips with kitchen scissors. The top should be level and not rise above height of mold.

Bake 30 minutes. Remove. Test by running a knife around the sides of mold. If bread is golden and comes away from sides easily, charlotte is ready. If not, bake until it is. Cool 15 minutes. Reverse mold onto serving dish. Unmold gingerly, raising mold 2 inches only and waiting to see if charlotte threatens to collapse. If it does, lower mold again and test again in a few minutes. When sides have cooled sufficiently to hold their shape, remove mold and serve.

CAIRO CHEESE AND CUCUMBER SALAD

½ pound Greek feta cheese (or cottage cheese, drained and lightly salted)
Juice of 1½ lemons
2 tablespoons finely chopped Spanish onion (or 4 scallions with some of the green finely chopped)
3½ tablespoons olive oil
1 medium cucumber, peeled and diced
1 tablespoon minced green pepper
1 tablespoon fresh parsley, dill, or basil, finely chopped
Freshly ground pepper

With a fork mash cheese together with lemon juice and olive oil. Stir in onion, cucumber, and green pepper. Sprinkle with chopped herbs and freshly ground pepper. Chill and serve.

MARSHMALLOW-COLA ICE CREAM

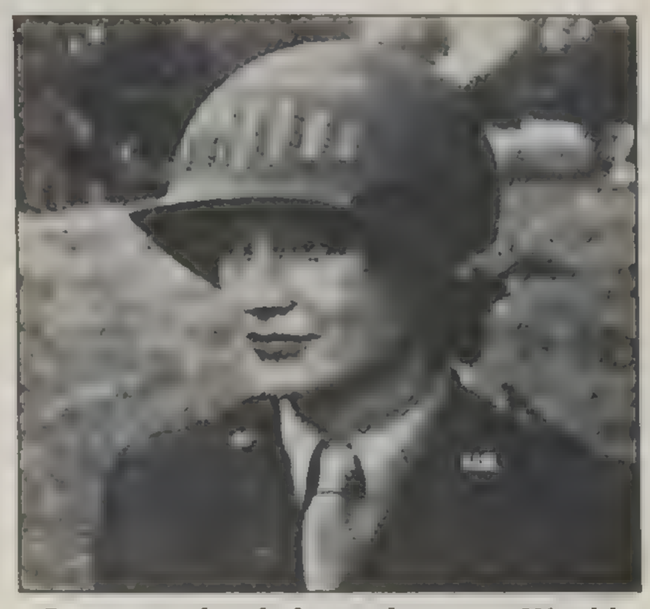
24 marshmallows
1 can Coca-Cola (12 ounces)
Juice of a lemon
1 teaspoon salt
2 tablespoons rum
1 cup heavy cream

Dissolve marshmallows in half the Coca-Cola over low heat. Add remaining cola, lemon juice, and salt. Whip together; freeze in ice-cube tray. When frozen but still mushy, remove, add rum and cream, and whip again. Refreeze until solid, whipping once again after half an hour for a smooth ice cream. A Surrealist delight!

for the eye as well as the palate. All these food paintings are as amusing to look at as they are delightful to eat.

When Lady Penrose, as the young American beauty Lee Miller, made her first trip to Europe in the 'twenties she almost missed the boat. Her train from Poughkeepsie had been delayed, and so she found herself tearing down the length of the pier just as the passenger gangplank was being raised. With her hyena coat flying and her spike heels clattering on the wooden planks, she turned and raced in the direction of the service gangplank where the last embarking crew members swept her off the docks and onto the ship. Lee Miller was on her way!

Anxiously waiting on board were the two spinster chaperones, one an impoverished Polish countess, whom her father had engaged to protect his innocent daughter in the month she was to spend in Paris before going off to school in Nice. Somehow their first hotel turned out to be a *maison de passe*.



Lee, combat-helmeted as a World War II reporter—for Vogue.

"It took my chaperones five days to catch on," Lee says, "but I thought it was divine! I was either hanging out of the window looking at the clients come and go or watching the shoes being changed in the corridor with amazing frequency. Although I looked like an angel, I really was a fiend. In a short time I managed to have my chaperones recalled to America, and instead of going to school I began life. I worked in a theater in Montmartre and met all the artists in Paris.

"When I went back to America after a year or so, I worked as a model for Edward Steichen and all those old boys. I think Steichen took the first photographs of me. (Continued on page 186)



Lady Penrose now, in the room she had built at the Penrose country house, Farley Farm, to shelter her hundreds of cookbooks.



LIZA

Reallly-terrrific! That's a Liza Minnelli word. Energy --that's a Liza thing. She's a firecracker of a star who tears audiences apart from Las Vegas to Paris to Broadway to wherever-the-planes-are-flying-next. Six and seven days a week... two shows a day. Never missing a beat. Or a performance. And the party never stops....(continued)

Nonstop Tops...

Left, Liza with a Z, right on the nose....Above, those superlong, long legs—"the longest legs of anyone...they go up to her throat," says a friend. And two nifty sweaters—ivory ribbed camisole and sleeveless cardigan. Both of wool and acrylic. By Albert Morris for Piero Betti. Camisole, about $12. Cardigan, about $25. Jordan Marsh, Boston; Joseph Magnin. Liza's makeup, these six pages, Christina of Beverly Hills. Manicure, Sonya of Saks Fifth Avenue.

AVEDON





LIZA

How does a moving object stay in motion? "When I'm working I always get 8 to 9 hours of sleep. My voice needs it....I eat what makes me happy—savory foods, spicy foods....Coca Cola helps!...Vitamin B_{12}. ...In high altitudes, a spoonful of honey before I go on—it's a jolt of energy!" (continued)

Nonstop Tops...

Above, up and away in the freshest, springiest navy and white—a cotton knit "middy" sweater. By Jaeger. About $40. Bonwit Teller; I. Magnin. Accessories, next to last page this issue....In one of her favorite Halston jerseys, opposite, she's all eyes—dark, enormous, hypnotizing. "Her eyes really are different," according to Christina who makes them up—"they're ¼" wider than 'normal' eyes—that's why they appear so large." As for the Liza lashes—"There's no one else in the world who could wear them! She needs a set for each of her shows....And sometimes, they come back for cleaning crumpled in old gum wrappers!"

AVEDON

Nonstop Tops...

The red-hot Halston number, *right*—his red cashmere pullover with a zip-front closing, pockets—and matching pants (not shown). About $400. At Halston Ltd....Perfecto! *above*—Liza in a navy cardigan with white stripes, white buttons, white hat...a big white smile! Sweater, Pierre Cardin Knits; acrylic and cotton. About $34. Late April, Miss Bergdorf of Bergdorf Goodman; Bullock's.

AVEDON

LIZA

A director says, "I've never seen anybody get more joy out of working." Liza says, "I just dig hard work.... I've always been a worker. The only time I get lazy is when I'm not working." And that's the real Liza secret for keeping energy all the way up, all the time—spend it...use it...kick up a storm!



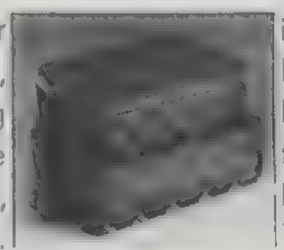


Modern, self-sufficient— the way a young mother could get there now: a leather knapsack strapped to her back, a baby strapped to her front, a small flat bag strapped to her waist, dog on a leash. With all this, one hand still free. . . . Knapsack, $65 at T. Anthony. Belt bag of canvas and leather, $45; Bob Lee for Hunting World. Canvas baby carrier at Children's Concepts; $7.50.

Fashion details, both pages, next to last page this issue.

Pack-plan for smart travel

What's smart about travelers now is their ingenuity and their self- sufficiency—what they take, how they take it, how they cope with today's world of everyday crises. As one traveling businessman puts it—a man who's never on the same continent for more than two weeks at a time—Don't Depend. If something is essential to you, better not expect someone else to provide it; have it or do it yourself. That's being realistic, and could sound forbidding but actually isn't. The way luggage is made now, the marvelous non-muss clothes and smart ways to pack them, the fact that more and more things are coming in compact sizes (even Cadillacs, next year), all play into the modern traveler's hands.

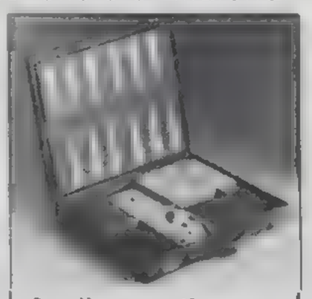


Makeup cases for overnight needs; waterproof linings, zip tops. Two sizes. —$85 and $95. By Louis Vuitton, at Crouch & Fitzgerald.



Pour out your reactions to the wonders of the world into a Take-n-Tape cassette recorder by Panasonic. 6½" x 7⅜"x3⅜". About $33, at Altman's.

If there's a chance of a layover or a wait for fuel, have a mini-game to fill the time; or bring a small tape recorder that takes letters or material for your travel diary—also plays soothing music. If there's a chance you could miss a meal (don't count on it on flights of less than an hour, also don't count on airport coffee shops if it's late), pack your favorite sandwich and an apple in a trim little lunch box. Liquor can warm and calm—wise to pack a slender flask (bars can close, too). If there's a chance of no porter and you can't lug your luggage, take along a neat collapsible dolly; pile luggage on it, then pull it along. And, so you don't lose your looks along the way, keep a snappy little makeup case handy at all times. Photos of all these could-be lifesavers are scattered here, along with the best examples of the most popular types of luggage for today's trip.



Small magnetic game set—adapts to 7 different games including Backgammon. $79.50 at T. Anthony.

Words from a luggage expert

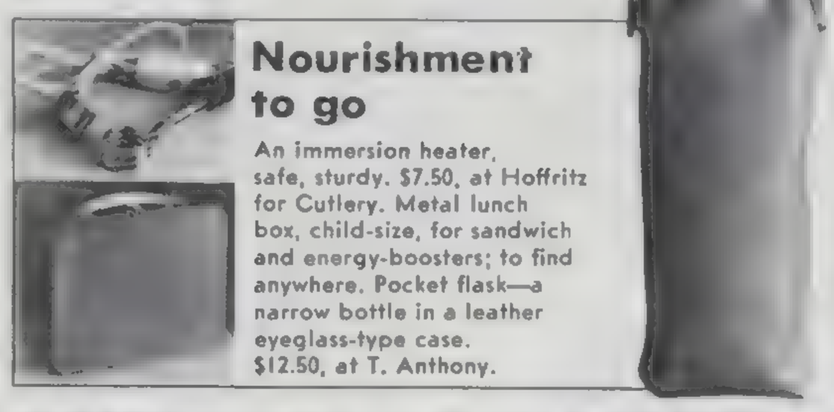
According to Mr. T. Anthony (the T., for Theodore), who is owner and manager of the famous store called T. Anthony where fine luggage is made, sold, serviced. . . .

- Before it's time to pack, while you still have time to think carefully, MAKE A LIST of what you need. Then check off as you pack.

- It's better to pack a suitcase tight, especially a soft-sided one. This keeps the suitcase cushioned, keeps clothes from sliding around —and gathering more wrinkles— inside. Knowing this, you can possibly get by with a suitcase one size smaller.

- The hangers that come with hang-up bags are often bulky. Use, instead, regular wire hangers from dry-cleaners—they're lighter and you can get twice as many in.

- For identification: Mystic tape in colors, striped across your bags— across corners, straight up the middle, or forming initials.



Nourishment to go

An immersion heater, safe, sturdy. $7.50, at Hoffritz for Cutlery. Metal lunch box, child-size, for sandwich and energy-boosters; to find anywhere. Pocket flask—a narrow bottle in a leather eyeglass-type case. $12.50, at T. Anthony.



Underseat bags

All 21" or less, to fit easily under a seat on a plane. In this group (numbers 1 through 8): some are soft—comfortable to carry and lean against; some are rigid —make good footrests or emergency seats. Prices range from low to high.

1. Doing its underseat thing here—a suitcase of ostrich-grained vinyl. By Ventura. $55, at Bloomingdale's.

2. Firm but flexible, a 19½" canvas suitcase with zipper, traditional stripes. $178, at Gucci.

3. Soft brown leather case with expandable gusset that zips out, increasing its capacity. $160. At Mark Cross.

4. Soft bag of nylon and vinyl, zipped closing. By Wings. $55, at Lord & Taylor.

5. Hard suitcase of vulcanized fiber with reinforced corners. By Bob Lee for Hunting World; $175.

6. Metal suitcase, only 17¼" long, rigid and sturdy. By Bob Lee for Hunting World; $45.

7. Same Ventura suitcase as #1, shown in profile.

8. An Ultrasuede suitcase, the color of deep Burgundy. Designed by Halston for Hartmann Luggage. $140. Bloomingdale's.

Travel treasure

9. The softest, silkiest calfskin in deep brown with black touches—a bag you'll want to keep with you like a precious jewel (no way would we check it through, and risk scuffs on its sleek finish). Gladstone-shaped, 22" long, with a snap-lock top, silk lining, an inner zipper. $400. At Mark Cross.

Collapsibles

Sturdy, good-looking, great extra bags. Pack one flat in your suitcase, open it up to use as you accumulate cargo along the way. Then—home again—flatten it to store compactly in a drawer.

10. The Bottomless Carryall that comes in its own envelope, opens to a roomy duffle bag 25" long. Canvas and leather with zipper top. $45 at T. Anthony.

11. The Little-Big bag that folds into its own bottom and zips closed, opens to a soft tote 17½"-high with drawstring top and shoulder strap. Bob Lee for Hunting World; $39.95.

Underseat duffles

Soft bags in neat sizes to stuff under a plane seat or sling from your shoulder. They look good, hold a lot, and could, along with a hang-up bag, be all you need —as shown by the traveler, *right*, who carries them on the plane, carries them off without waiting, is the first one away in a taxi.

12. A snappy travel bag in dark leather with contrasting edges, a zip top and outside zip pocket. 17" long, detachable shoulder strap. $155 at Bottega Veneta. This turnout: a smock jacket and pants of khaki polyester and cotton; by Oscar de la Renta II.

13. More good looks to wear—a soft shoulder bag of Burgundy Ultrasuede with a padded detachable strap. Designed by Halston for Hartmann. Luggage; $150. Bloomingdale's

14. Light weight, light price—a bag of nylon with reinforcing straps, handles, and detachable shoulder strap of vinyl.
By Wings. $29.50, at Lord & Taylor.



13



14

Mixed duffles—big and handsome

Advantages of duffles: they're roomier than they look because space inside shapes to your belongings, and there are no hard corners to hit against you when you carry them. (For how to pack a duffle, see the diagram at right—and remember, among rolled-up clothes could be a wig, rolled up in a scarf.) These duffles, *below*, are larger ones—both 24" long.

15. A bag that gets better-looking with age. Made of bridle leather that starts out a pale natural color, then—because of its old-fashioned vegetable tanning process—develops a rich patina and deeper color. Buckled straps at the side hold an umbrella or newspapers. Shown here, with and without a detachable shoulder strap of canvas and leather. Bag, $325; strap, $25. By Bob Lee for Hunting World.

16. From the Vuitton family, the largest in their range of duffle sizes. In their traditional printed vinyl, brown and tan, with leather straps and handle, a zipper across the top. By Louis Vuitton; $140, at Saks Fifth Avenue.



15



16



12

Soft dress bags

17. An inexpensive version—tan canvas dress bag with brown vinyl edges, zipped all around. From Pax by Lenal. $30, Altman's.



They hold dresses on hangers (see T. Anthony tip, opposite), fold over to a neat bundle, are light and easy to carry.

18

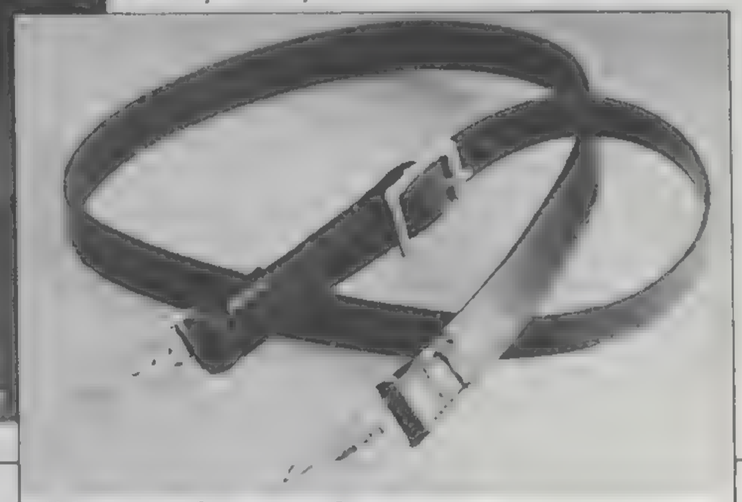
18. Luxe dress bag of leather with a fabric lining—all very soft and easy to handle. From Mark Cross; $150.

Men's suit bag

19. Done the way men like them, with harder sides—a little heavier, a little sturdier. This, called an Air-Pack, of canvas with leather edges, outside zipper pocket. From T. Anthony; $110.



19

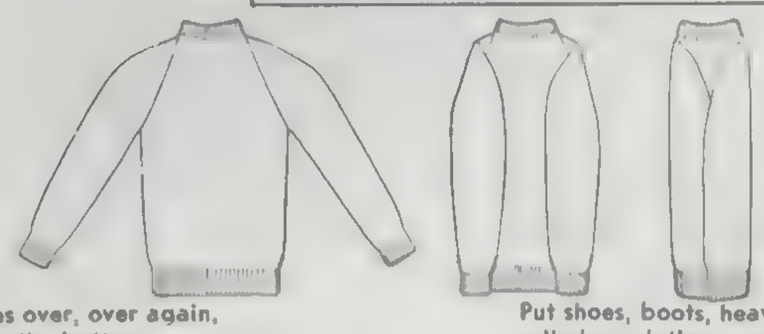


The universal strap

For the modern, nifty look of duffles—a leather strap that attaches to almost any bag. $10, T. Anthony.

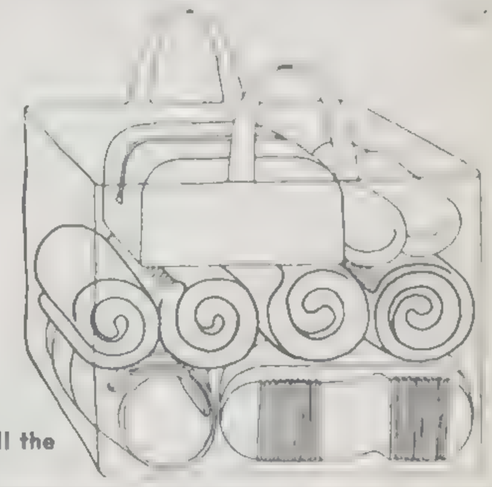
How to pack a duffle

Use the old sailor's trick—everything gets rolled up. Take a sweater, for instance—



Lay it flat, fold sleeves over, over again, then start rolling from the bottom.

Put shoes, boots, heavy things in first, then all the rolled-up clothes, and your makeup on top.



For die-hards—traditional suitcases

They're bigger, firmer, you pack them flat—and there's still a lot to be said for the traditional suitcase. Many travelers want them in addition to duffles, or instead of duffles. At far right, three smart choices.

20. Good tough canvas suitcase with leather edges and corners, zipper running around. To have in a wide range of sizes and color combinations. This one, 32" long. $145, at T. Anthony.

21. Canvas suitcases to have in several sizes, with leather straps and edges. This, 31" long; $135, at Gucci.

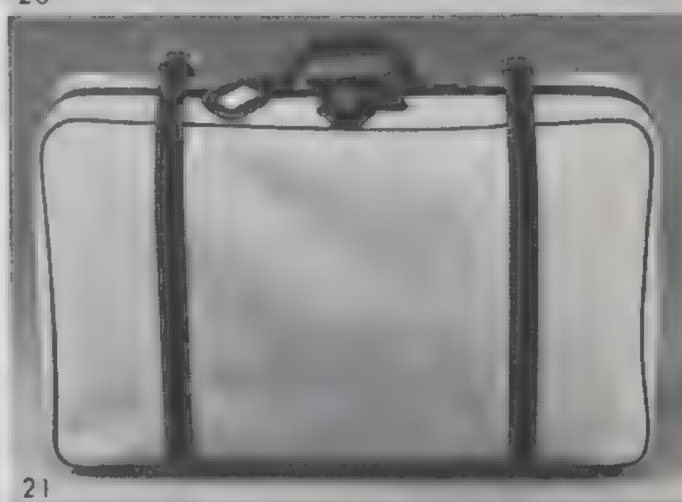
22. Hard suitcase, 29" long, with "Silhouette" lines. By Samsonite, with an extra advantage shown at right—you can sit on it when all else fails. The turnout sitting: a Kimberly pants suit of navy Trevira Star. About $90, Saks Fifth Avenue. Over the shoulder, a leather bag from Bottega Veneta; $95.



23



20



21



22

Hello, Dolly—

23. It's so nice to have it down where it belongs—a little metal rack with wheels and a handle that slips under your luggage, moves it along when no one else will. After you're there, the handle slides into itself making the dolly more compact to carry. T. Anthony, $25.

PHOTOGRAPHS BY PATRICK DE MARCHELIER, DAVID SPINDEL

Dr. Ahh-hh wants to keep you well forever

The new, growing science of health maintenance

BY ROSEMARY BLACKMON

"Any disease that is man-made is man-preventable"

"Preventive medicine," said Dr. Ernest L. Wynder, president and founder of the American Health Foundation, "goes back to the twenty-sixth century B.C." His favorite supportive quote comes from Huang-ti, the Yellow Emperor of China: "To administer medicines to diseases which have already developed . . . is comparable to the behavior of those persons who begin to dig a well after they have become thirsty, and of those who begin to cast weapons after they have already engaged in battle."

A stern man, both rousing and granite-y, brilliant and grinding, Wynder first made medical history in 1950 when he published a treatise establishing positive epidemiological proof of the link between smoking and lung cancer; the Foundation is his brainchild come to fruition with funds and cooperation from the National Institute of Health, The American Cancer Society, and enlightened private industry. In effect, this program has pioneered much of the territory for the present shift of medical emphasis from cure to prevention, a change stressed by Congress's recent passage of a bill aiding the establishment of Health Maintenance Organizations across the country which will, among other things, encourage doctors in group practice in this trend.

To the initiate, the American Health Foundation probably comes on stronger through the multiphasic testing program which offers a superb, comprehensive physical examination carried out by skilled paramedics, handsome and exacting computers, as well as real live empathetic doctors who, among other things, serve as a check on the computers and explain to each subject-patient the electronic printout that shows at the end of the examination the precise state of his or her health.

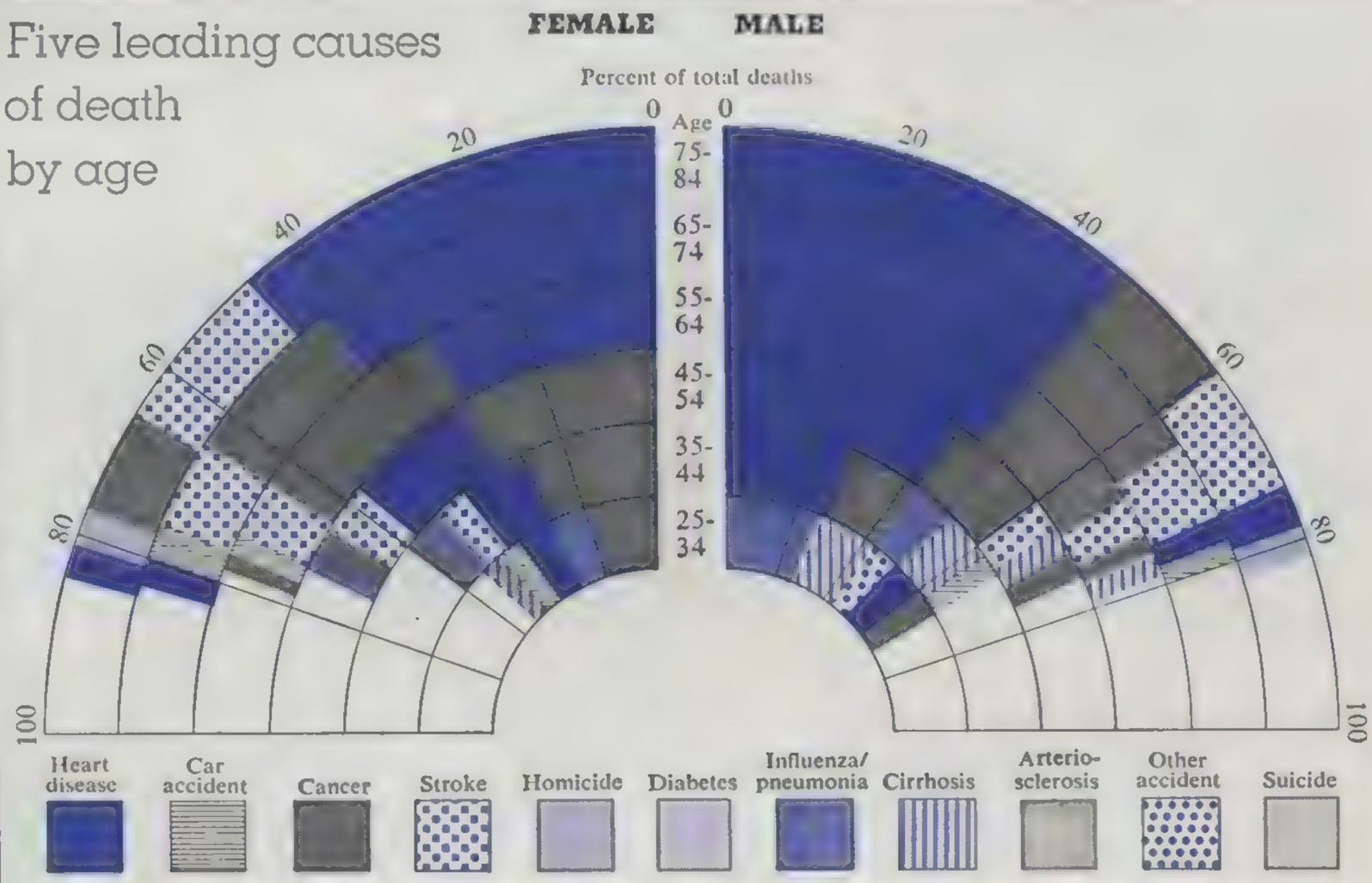
High above Manhattan, in a 2001 environment of soothing whites, lt blues, brave reds, and golden carpeting, you are first given a 387-part medical questionnaire to fill out in which you can, effectively, talk all about yourself. Questions include: "Do you have a complaint of a medical nature which you consider troublesome. If yes, please describe."—Six lines are allowed, but you get a second chance with the next question asking if you have another complaint. Another six lines allowed—think of the temptation to feed the computer such exotica as "bubonic plague" or "constant craving for litchi nuts!" Sensibly, most people don't, even though they are unaware that those savvy computers send out resentful flashes demanding corrections when answers are out of line.

After completing the questionnaire, a subject-patient begins making the rounds of immaculate examining cubicles. First, your temperature is taken, you're weighed and measured, you give a urine specimen; your blood sample is taken and goes immediately to an on-site clinical laboratory for a fifteen-way chemical breakdown. If something is amiss, additional studies are immediately conducted, and abnormalities are double-checked. Sight and hearing are tested with special emphasis on tonometry which measures ocular pressure and picks up signs of glaucoma, a major cause of blindness. Then you change into a cheering red kimono bound in blue and pursue one of two routes: a skeletal red sketch indicates the women's route, blue is for men.

On the women's route you go next for a Pap smear (the early detector of cancer), a scanning for breast masses by a mammography machine. Next, a chest X-ray, an electrocardiogram hooked up directly to a computer, and finally a test by spirometer measuring lung capacity—"smokers don't do too well," remarked Richard D. Klarberg, our guide and special counsel to the Foundation. He led us to the blood-chemistry lab ("here's where all the vampires live") and the "War Room" where computer prints on people just tested are ready for a doctor's reconsideration.

In effect the computer has simulated a long-term doctor-patient relationship. Now the human element very definitely takes over; Dr. Richard Ames or one of his colleagues does a thorough in-person physical examination. Often he is able to reassure people on many counts. Where there are grave doubts, he points them out and suggests a follow-up session with your own doctor, or, if you don't have one, he supplies a list of names (Continued on page 194)

Five leading causes of death by age



Adapted from statistics compiled by the American Health Foundation for the United States in 1966

3 steps to a stay-well future: health maintenance centers, public health action, disease prevention research

"Psychologists and psychiatrists...prefer patients who are young, attractive, and female"

All the old theories about women are being challenged with gusto. It is now agreed that we know far less than we thought we did about predetermination of sexual roles and identity. No one is certain what constitutes normalcy in marriage, motherhood, or sexuality.

Masters and Johnson, for example, have overturned one of the sexual postulates that Freudian psychology has propounded for decades: the assumption that women have two distinct types of orgasm, clitoral and vaginal. Psychologist Naomi Weisstein asks:

> Did women, until Masters and Johnson, believe that they were having two different kinds of orgasm? Did their psychiatrists cow them into reporting something that was not true? If so, were there other things they reported that were also not true? Did psychiatrists ever observe anything different from what their theories had led them to believe? If clinical experience means anything at all, surely we should have been done with the double orgasm theory long before the Masters and Johnson studies.

In short, there is a revolution brewing. Worldwide changes in containment of venereal disease, women's control of reproduction, and the diminishing importance of physical strength in advanced societies—as well as the banishment of psychological myths—suggest that we have moved forever beyond the point where theories about sexual roles and functioning can be brandished by one sex about the other. The challenge inherent in this upset is nowhere more exciting or frightening than in the helping professions of psychology and psychiatry.

While psychological theories are being shaken up, however, clinical practice for the most part trails sadly behind. The professions of psychiatry and clinical psychology have never been too keen on critical self-examination, and they tend to resist outside scrutiny as well. But one thing is clear—they are fields that are overwhelmingly dominated by middle-class white males.

William Schofield of the University of Minnesota, a psychologist, found that clinical psychologists are predominantly male in a ratio of two to one and that males account for approximately 90 percent of the psychiatric profession. Both psychologists and psychiatrists, according to him, prefer patients who are young, attractive, and female. In fact, he charges the helping professions with a pervasive YAVIS syndrome, that is, a preference for patients who are Young, Attractive, Verbal, Intelligent, and Successful. Psychiatrist Paul Lowinger found that the kind of patient likely to get the most appointments at the prestigious Lafayette Clinic in Detroit was a young white female from a higher-than-average social class.

Most practicing clinicians, moreover, male *and* female, share a common allegiance to a tradition that tends to perpetuate a double standard of mental health and treatment. The major psychiatric and psychological theoreticians from Freud on have worked within a framework of masculine bias in which the female could only emerge as a deficient male.

One reason for this may be that psychological and psychiatric research is conducted to an overwhelming degree on male subjects. One study estimates a ratio of two men to every woman subject as the norm. And most of the research that does involve women uses housewife subjects, guaranteeing that the results will be out of touch with reality, if only because 40 percent of the American working force is female. (Government figures go further: roughly 60 percent of women who work do so out of dire economic need.)

Several investigators led by Dr. Inge K. Boverman have demonstrated that clinicians' concepts of a healthy, mature man do not differ much from their concepts of a healthy adult. Boverman found that female as well as male clinicians reveal a strong negative assessment of women: they rate healthy women—in contrast to healthy men—as being more submissive, less independent, less adventurous, more easily influenced, less aggressive, more excitable in minor crises, more emotional, more conceited about their appearance, and overall less objective. These "female character traits" promulgated by psychological research and theory coincide nicely, it should be noted, with the classic psychiatric symptoms of depression and frigidity.

IF WOMEN ARE...	ARE MEN...
more submissive	*more stubborn*
less independent	*less cooperative*
less adventurous	*less moderate*
more easily influenced	*more inflexible*
less aggressive	*less agreeable*
more excitable in minor crises	*more unperceptive in minor crises*
more emotional	*more phlegmatic*
more conceited about their appearance	*more careless about their appearance*
less objective overall	*less subjective overall*
than men....	*than women?*

"Women are often seen as sick themselves—and the cause of sickness in others"

Given a masculine ethic of mental health in our culture, it is hardly surprising that the cause of one psychological problem after another has been found to be rooted in the mother. Paradoxically, as sociologist Jessie Bernard points out, while motherhood is raised to almost mythic proportions in our society, the so-called schizophrenogenic mother has been blamed for virtually every serious psychological difficulty originating in childhood, including schizophrenia, homosexuality, criminality, and a host of other emotional disorders. This allegation, distasteful as it may be, is perhaps an inevitable by-product of a society that leaves parenting exclusively to women.

Women, then, are often seen as both sick themselves and the principal cause of sickness in others. Whether or not one endorses this view, there is evidence that women today do in fact utilize psychiatric services of every kind—public and private, outpatient and institutional—far more than men do. In 1970 there were 69 men for every 100 women in private mental hospitals and on the psychiatric wards of general hospitals. (The total male-female ratio shifts to 104 men for every 100 women when Veterans Administration psychiatric admissions are included.) (Continued, page 193)

Why do more women than men think they're sick in the head?

BY MARY E. KING AND SHARLAND TROTTER

APRIL FINDS

A surprise jewel, a perfect shirt, scarf, shoe—
with this issue, Vogue begins a series of reports
on the key ingredients of fashion—
the bits and pieces that make clothes work as a look!



At last!—a *good* skirt—a silky, biasy, pindotted crêpe de Chine, *left,* in white on black, panelled and slit at the bottom. It *moves!* By Mrs. H. Winter for Yesterday's News; acetate and nylon. $32. Henri Bendel. . . . The sandal-find—two-tone strips for day, from Mario Valentino. $49.

The perfect scarf for day, *right*—Indian cotton gauze, black on white. $6. At Saks Fifth Avenue. . . . To own in a dozen different colors: the scoop-neck cotton jersey T-shirt. By Donald J. Pliner for R.B.C.C. $10. At Right Bank Clothing Co.



The really pretty summer bag (try to find it in summer!)—a Bordeaux clutch of thin, shiny straw. Rodo Handbags. $28. Bonwit Teller. . . . The Bordeaux wrist-wrap—a patent watch. $50. Saks Fifth Avenue.



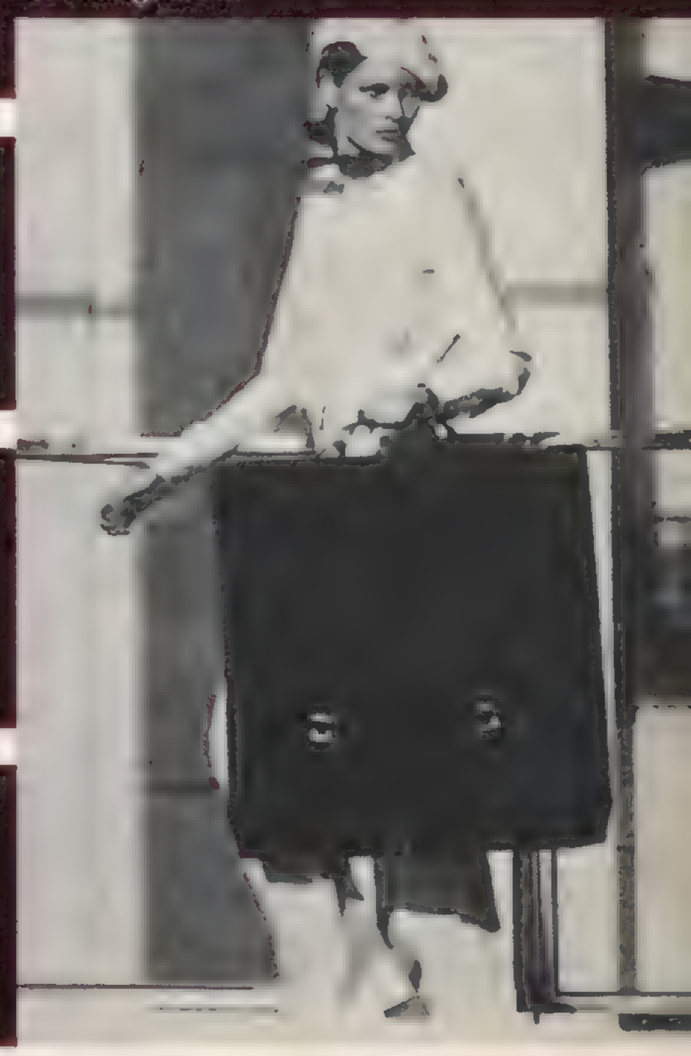
Bordeaux

—best new accessory color! Especially with white...

Bordeaux to wrap your throat at night—a breath of chiffon sprinkled with "diamonds." By Doro. $13. At Bonwit Teller.



Bordeaux travels! Light and flat—the Ultrasuede "Hanger for Women" dress bag. Designed by Halston for Hartmann Luggage. $145. At Bloomingdale's.



Basic!—the short strapped, unbulky shoulderbag in supple Bordeaux leather. $110. Bottega Veneta.

ARTHUR ELGORT

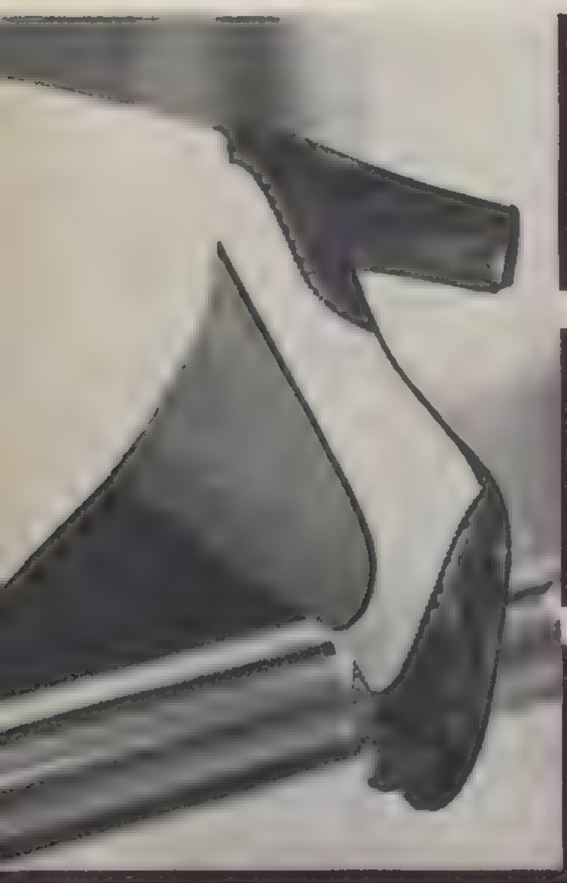
Bits of pattern—clean and concise—to collect in multiple...wear with everything!

The fashion under the fashion, *left*—sweet little nothings of pink and white. By Van Raalte, of Antron III nylon tricot. Bra, $4.50; bikini, $2.75. Lord and Taylor.... New stripe of classic, *below*—simple round sunglasses framed in navy and white (pretty against tanned skin). Tropic-Cal. $28. Bloomingdale's.





The non-uniform summer uniform, *below:* Bordeaux-and-white striped cotton jersey T-shirt, by Donald J. Pliner for R.B.C.C. $33. At Lord & Taylor. To add: a cotton scarf; white beret; a "special" jewel—this, of silver and red jasper, designed by J. David Hetzel; executed by Tom Steele. $75, at Saks Fifth Avenue. Other accessories on these pages, next to last page this issue.



The summer pump—the open-toe spectator in Bordeaux and white. By Isabel of Madrid for Rankin International. $44, at I. Miller.

Like silk around the throat—ropes of shining Bordeaux beads . . . to clasp with a white flower. K.J.L. rope, $20. At Lord & Taylor.... The hat you press into shape with your fingers—supplest, paper-thin shiny straw, in Bordeaux. Don Anderson for Scheer Bros. $15. Bonwit Teller.



APRIL

FINDS

The jewel that's a find! Striking color, bold design — the most perfect decorative objets... to hold, touch...to wear!

To clip open a blouse—diamonds and gold, from Van Cleef & Arpels.

The see-through earring—fluted crystal ringed with diamonds. David Webb.

The art deco mood...waves of diamonds on a gold neck ring, curved to the curve of the throat, and a matching pendant with two sapphires. Bulgari at Danaos Ltd., Hotel Pierre, N.Y.

Romantic... a brooch (or two clips) of yellow sapphires wreathed in white diamonds and blue sapphires. Cartier.

Color for your ears: Jade, with onyx and diamonds (David Webb)...lapis wedged with gold and diamonds (Van Cleef & Arpels)... carnelian and diamonds (David Webb).

The case for pressed powder—art deco waves of color enameled on gold. Bulgari.

The art deco bangle—gold veined with mother of pearl and diamonds. Cartier.

Red...deep, smooth, silky carnelian links, clasped with diamonds. David Webb.

A flower to pin your lapel—Bulgari's carved carnelian pin with diamond leaves, a topaz center.

Clean, simple, perfect—Cartier's tailored black-and-white earring—enamel on gold.

(Left) Pure design!—a smooth, sensuous gold cuff to wrap the wrist like a piece of silk. Guitou Knoop, a sculptor's gold jewelry. André Emmerich Gallery...The "jewel" case, an Ultrasuede suitcase designed by Halston for Hartmann Luggage. Bloomingdale's.

A rope of tiny rolling lapis beads threaded through enameled gold barrels...to slip through your fingers, around the neck...to wrap the waist. Jean Schlumberger of Tiffany.

Carved Burmese jade in an art-deco setting of coral, diamonds, enamel, and sapphires...to wear as a clip, or a pendant. David Webb.

For loose powder: a compact of ribbed gold and diamonds...a glorious thing to have...and to hold. Bulgari.

A "soft" jewel—a crysoprase clip, smooth and luminous as water, with a float of rubies and diamonds. Bulgari.

To swing on a silken cord—a wonderful bold disk of enamel and gold with diamonds. Cartier.

The transparent jewel for evening—David Webb's crystal chain with rings of pale sapphires, links of diamonds.

Crystal paws on a gold bracelet that follows the curve of your wrist. David Webb.

DAVID SPINDEL



Three little **MUSTS** for summer

Cool and easy, the super little dresses you couldn't get through summer without —they go all day, all summer ...and they don't cost the moon!

The little black dress for day, *left:* sleeveless matte jersey wrapped at the waist—perfect for city days any place in the world (essential with it—with everything this summer—a high, pretty, bare sandal). By Leo Narducci for Ambiance, of Trevira Star (Favilla fabric). About $75. Bloomingdale's; Jordan Marsh, Boston; Garfinckel's; Burdine's; Sakowitz; Neusteters; I. Magnin.

Blue cotton jersey, *right*—pretty summer color, super summer fabric, soft and cool as a T-shirt, in a dress that's just as easy-going: wrapped in back, with an easy gathered top, a skirt that swings from the hip. Shannon Rodgers for Jerry Silverman (Toba fabric). About $105. Miss Bergdorf of Bergdorf Goodman; B. Forman; Kaufmann's; L.S. Ayres; Harzfeld's; Neiman-Marcus; I. Magnin.

One way to wear a two-piece dress in white damask: as shown *far right*...another: with a bare navy tank top tucked into the skirt, a soft striped scarf wrapped at the waist—the top is your jacket. Jacket and skirt by Leslie Fay, of Trevira and rayon. About $44. At Lord & Taylor; Jordan Marsh, Boston; Garfinckel's; Joseph Horne; Marshall Field; J.W. Robinson. Hair, Davian. Accessories, next to last page.

ARTHUR ELGORT

THE DISCREET CHARM OF...

Red and cream from

On these eight pages, clothes in the mood of summer—romantic, soft, ultra-feminine. All in red and cream—two perfect warm-weather colors—they go with each other, they go with everything... and they're pretty on the skin....

California... for anywhere

Together for day, *far left*—the loose, silky red overblouse, with a lacy camisole showing, and cream pants . . . a rolling straw hat . . . and *the* red shoe for summer—a strippy sandal. Turnout by DBA Ltd. Blouse, of acetate and nylon (Far East Mills fabric); pants, of nylon. Both, $80. Lord & Taylor; Nan Duskin; Lillie Rubin-South and West; L.S. Ayres; Swanson's. Don Marshall hat, at Lord & Taylor. Earrings by Celia Sebiri. Clip by Michael Moraux for Dubaux. Piaget watch. Sandals: Yves St. Laurent, at Bloomingdale's. His clothes: Polo Shop, Beverly Hills.

Soft touches of cream, *left*, with a natural Honan shirtjacket and pleated skirt—the little jersey tank top, the charmeuse scarf wrapped at the throat, the soft-brimmed straw hat. Two-piece suit by Ernst Strauss; Lafitte fabric. About $250. Saks Fifth Avenue; Garfinckel's; H. & S. Pogue; Balliet's; Makoff. Hat: Don Anderson for Scheer Bros., at Saks Fifth Avenue. Earrings: Design Jewels International. Halston Ltd. scarf. Corum watch. His clothes: blazer from the Polo Shop, Beverly Hills; Paul Stuart shirt; Jackie Rogers shorts. . . . On historic ground, both pages: the first house built in Beverly Hills—Mrs. Harry Winchester Robinson's—in 1911. . . . The perfect makeup when everything's coming up red and cream: Estée Lauder's new Ready To Go Reds—a brilliant new range of shades for skin, lips, and nails . . . for day and night. The three pretty reds, *opposite:* an allover glow of Red Chestnut Face and Cheek Tint; Red-Letter Red Re-Nutriv Rich Rich Lipstick and Castilian Lustrous Nail Lacquer. . . . Hair, these eight pages, by François of Suga. For other stores carrying California fashion ideas, see page 68.

CHRIS VON WANGENHEIM



The discreet charm of...

RED AND CREAM POUR LE SPORT!



For the games people play, *left*—loose, blouse-y pullover in red terry with matching shorts and a sun-shading straw "baseball" cap—the most casual . . . the most fun! Cole of California turnout, of Orlon and polyester. Top, about $22; shorts, about $12. Bergdorf Goodman; Higbee's; Swanson's; Frost Bros. Hat by Gelot. Earrings: Design Jewels International. His clothes: Polo Shop, Beverly Hills. . . . To get more out of red, wear more of it. Like a shiny red on the mouth, a deeper red on the nails. Here, California Butternut Lip Gloss in Red Pistachio and Enamel Red UltraLucent Nail Color Creme. Both from Max Factor. The makeup by Salvatore of Max Factor.

Pure cream, *right*—the soft silky shirtjacket with matching pants, the little nubbly knit T-shirt, the papery-thin straw hat and silk scarf. Turnout: Barbara Kelly for Casa di Cole. Jacket, about $40; pants, about $42. Both, of Qiana nylon shantung (Folker Fabrics). Shirt, of rayon, silk, and flax, about $22. End of April, Bergdorf Goodman; H. & S. Pogue; Neusteters; Makoff; I. Magnin. Hat by Don Anderson for Scheer Bros. Piaget watch. Earrings: Design Jewels International. Scarf: Echo Scarfs. Belt by Morris Moskowitz. His pullover from Paul Stuart.

Classic situation, *far right:* two all-time summer favorites—his, the classic white polo shirt. Hers: one of the great little cotton knit T-shirt dresses you can't have enough of—in this summer's bright red. About $25, at Jax. Judith Leiber clip. Belt by Morris Moskowitz. Background: the Beverly Hills Hotel pool.

The discreet charm of…

SOMETHING SOFT IN THE AFTERNOON

What goes with tea? *above*… a soft two-piece cream dress—lo overblouse and tucked skirt with a flutter of pleats at the hem. By Phyllis Sues, of Arnel and nylon (Concord Fabrics). About $1 Nan Duskin; H. & S. Pogue; Sakowitz; Goldwaters. Don Marshall hat. Earrings by M & J Savitt. Clip by Alwand Vahan Jewelry. Yves St. Laurent

Love in the afternoon, *above right*… and dinner out later—a cream jersey wrap dress opened to show touches of pale, creamy lace… a fresh flower at the waist…the barest sandal. By Frances Henaghan, of Trevira St (Soptra Fabrics). About $80. At Bergdorf Goodman; Montaldo's; Higbee's; Hudson's; H. & S. Pogue; I. Magnin; Carol and Mary. Earrings by House of Schrager. Clip by Bob Schwinger. David Evins sandals.

The easiest way, *below right*, for late day, small evenings—a loose, blouse-y two-piece pyjama—V-neck top with V-shape red and cream stripes, cream pants. By Ray Aghayan/Bob Mackie, of polyester (Abraham fabric). With cream jacket (not shown), about $385. At Elizabeth Arden Salons; Nan Duskin; Lou Lattimore; Sakowitz. Earrings by Simpatico. Scarf: Echo Scarfs. Celia Sebiri clip at waist. Bracelets: M & J Savitt and Design Jewels International. Sandals by Herbert Levine. Both pages: man's white linen suit, from the Polo Shop, Beverly Hills. California background: on the lawn at the Beverly Hills house of Mrs. Harry Winchester Robinson. Hair and makeup: François of Suga.

CHRIS VON WANGENHEIM





The discreet charm of...

THE SOFT, PRETTY PRINT AT NIGHT

Romantic, *left*...and long and cool and fresh as peppermint...red stripings on a soft, creamy chiffon blouse with little ruffle edgings, a long organza skirt, wrapped at the waist. One-piece dress, by Helga; rayon top, polyester-and-cotton skirt (Forum Fabrics). About $200.



At Saks Fifth Avenue; Stanley Korshak; Younkers; Swanson's; Balliet's; Carol & Mary. Earrings: Celia Sebiri. Necklace by M & J Savitt. Clip by Murray Albert for Alart Associates. Sandals: Beth's Bootery at Saks Fifth Avenue. His clothes: Polo Shop, Beverly Hills.

Alone at last, *above*... the summer pyjama with everything going for it—the clean, small red-and-white print...the slide of thin silky fabric on skin... and the pretty, ruffly open blouse, wrapped at the waist, touching the hip...covered, in the barest way. By Jean Louis, of Qiana nylon (Onondaga fabric). About $275. Jo Hughes' Boutique at Bergdorf Goodman; Nan Duskin; Stanley Korshak; Sakowitz; Balliet's; I. Magnin. Earrings: H & S Originals. K.J.L. clip. Herbert Levine sandals. Hair and makeup on these eight pages, François of Suga Salon. Photographed in the Beverly Hills house of Mrs. Harry Winchester Robinson.

CHRIS VON WANGENHEIM



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"I don't know why everyone always has the same breakfast. Sometimes in summer I'll have fresh tomatoes with mozzarella"

LEE PENROSE

(Continued from page 161)

I did lots of modeling for Vogue, but I wanted to become a photographer myself. In 1929 when I met Man Ray in Paris, I asked him to take me on as a pupil. He said he never accepted pupils, but I guess he fell for me. We lived together for three years and I learned a lot—about photography.

"At a party I met a marvelous Egyptian; we decided to marry and went off to live in Cairo. Assiz was a darling! All his friends still had the harem system, consequently none of their wives had seen a man since they were twelve years old—except for their fathers, brothers, and husbands. Even my husband had never met his friends' wives.

"The harem wives would spend their time behind the grillwork on balconies playing brilliant bridge and poker and watching the men's parties in the room below where I, of course, as a foreigner would be allowed. They knew more of what was going on behind the bushes and in the shadows! Their telephone wires were veritable gossip lines the next morning!

"I became their Scheherazade telling them stories which were as fantastic to them as the Arabian Nights were to me—what it was like to work for a living, to be with men all the time, to travel with them. I had the women absolutely riveted! They *did* ask the most unbelievable questions. They were darlings.

"We had an Arab chef with Italian training who cooked all kinds of food. His Koran was that great French cookbook *Ali-Bab*, translated into Arabic. He was attracted by the name, not knowing it was the *nom de plume* of a Frenchman; and I was delighted by the recipes, delighted, too, by the wonderful Near Eastern dishes he prepared, such things as cheese and cucumber salad (recipe, page 161) and meat balls with cinnamon and cumin."

Boulettes
(Near Eastern Meat Balls)

Meat balls:
1 pound chopped beef, chuck, or top round
2 onions, finely chopped
1 clove garlic, finely chopped
¼ cup raw rice, pulverized in a blender or Miracle Mill
1 egg
1 cup parsley, very finely chopped
2 tablespoons powdered cumin
1 teaspoon each cinnamon, salt, and freshly ground pepper
¼ cup water

Sauce:
1 onion, finely chopped
1 tablespoon powdered cumin
½ teaspoon each cinnamon, salt, and pepper
4 tablespoons tomato paste

In a bowl combine thoroughly all the meat-ball ingredients. Roll into balls the size of golf balls.

In a heavy skillet pour enough hot water to reach a height of ½ inch and add all the sauce ingredients except the tomato paste. Add the meat balls and simmer over low flame for 15 minutes. Turn the meat balls over carefully. Add tomato paste and simmer for another 30 minutes. Remove meat balls to serving dish. Stir sauce, reduce if necessary (it should be fairly thick), and pour over meat balls.

• • • • •

Lee Penrose's Tip: For perfect rice, cook until still slightly firm, drain carefully, return to pot, poke three or four holes in the rice with your finger and put pot over the lowest possible heat for one minute. These ventilating "chimneys" will give you deliciously fluffy rice.

• • • • •

G. and F.'s Tip: With Boulettes we would serve 1 cup rice, cooked *al dente*, to which we would add in the serving dish ½ stick sweet butter; ¼ cup each currants, toasted slivered almonds, and finely chopped parsley; ½ teaspoon salt and freshly ground pepper to taste.

After five years in Egypt, Lee met Roland Penrose at a party in Paris. "Roland followed me back to Cairo to try to capture me," Lee recalls. "It was easy! Assiz was really rather nice about it—although he did say if Roland was ever mean to me, to let him know and he'd come and kill him. That, of course, never became necessary as Roland is an angel. After we were married, the war broke out. While Roland was running a camouflage school in Italy and North Africa, teaching them all to strangle each other, I became, I think, the first woman war correspondent. I was there as a photographer not as a writer; you know, the old cliché—one picture is worth a thousand words.

"I knew all the American war correspondents. There were men but no women in the European Theater of War and I wanted to do something so I invented the job. They asked me what the rules should be and I said, 'Just treat me like one of the boys,' which they did. That was long before Women's Lib and I felt like a one-woman brigade.

"You had to be calm and non-squeamish—go to the latrine with the men. You paid no attention to them and they paid no attention to you. Sometimes we'd go for weeks without a bath or clean clothes. Then you'd get somewhere where they'd set up portable shower baths. We'd all strip and they would hand me a sheet or a towel. You'd go through the line with the men and you'd ask for clothes by size: You'd get other people's clothes all nicely cleaned and de-loused.

"Everywhere I went things seemed to happen, maybe because I have no sense of direction. Once, after I'd gone back to London to get all my stuff I was assigned to a tank-crafter to get back to France. The landing craft got a signal in mid-Channel to go to Saint Malo. I was supposed to be covering something quite peaceful, but when we got there, there was a terrible siege and battle. I got some terrifying photographs of the first jelly bombs. I was awfully scared, but I said to myself, 'Nobody made you come here.'

"I was with the first American troops in the liberation of Paris and the first thing I did was to go to see my old friend Picasso. Picasso always said I was the first American soldier he saw."

Now Lee Miller, Picasso's "first American soldier," is better known as Lady Penrose. Her husband, Sir Roland, surely one of the most charming men in England, is not only a distinguished painter, critic, and organizer of major art exhibitions but is also one of the world's foremost authorities on Picasso, who, on his only trip to England, stayed with the Penroses at Farley Farm. Over the sitting-room mantel there hangs Picasso's portrait of Lee, all greens and yellows. It was painted in 1937, when the Penroses and the Picassos spent a summer together at the hotel Vaste Horizon in Mougins. Recently, on a visit to Farley Farm, we were moved by the wondrous way in which Picasso has captured Lee's exuberant vitality and her radiant grin.

During our stay, Lee cooked for us and we cooked for her. She made a chicken upside-down cake (recipe on the opposite page) and an imaginative pizza with a crust of meat instead of dough (her recipe is on page 160).

Chicken Upside-Down Cake

3 chicken breasts, boned, skinned, and cut in half lengthwise (6 pieces)
3 tablespoons each sweet butter and olive oil
1 teaspoon each salt, freshly ground pepper, and powdered thyme or rosemary
2 tablespoons brandy
1 small can mandarin orange sections (or 3 tablespoons canned pimiento strips)
⅓ cup dried currants or raisins
3 tablespoons Bar-le-Duc or other currant jelly (or orange marmalade)
⅓ cup finely chopped parsley or dill

Sauté chicken pieces in oil and butter for 10 minutes or until golden brown. Season with salt, pepper, thyme. Heat brandy, light it, pour it over chicken, tilting pan to reach all the chicken pieces till brandy burns down. Arrange chicken in a pinwheel or other decorative pattern in a Teflon baking pan. Fill in the spaces with mandarin sections and currants. Coat chicken pieces with currant jelly or marmalade.

Make biscuit topping (recipe on page 160) roll out, and cover chicken, following procedures in the recipe above. Sprinkle with parsley before serving.

The Penroses' large, rambling, cozy farmhouse must certainly be the only house in England that has a special cookbook room added to it. Cookbooks not only line the walls of Lee's workroom but spill out onto tables and floors and are piled in boxes in the corridors.

"Cookbooks are my favorite bedtime reading," Lee told us. "Sometimes I consult as many as fifty books for one recipe before I throw them aside and go off on my own."

As a graduate of the Cordon Bleu in Paris, Lee has some characteristically candid words to say on that subject. "I didn't like the Cordon Bleu much. It wasn't clean. A fish would fly out of the chef's hand, it would land on the sawdust floor, and he would simply pick it up and slam it back into the pan. And the noise was terrifying. The pots must have been made of concrete. But I did learn to cook."

An element of Dada high camp combined with her love of cooking seems to impel Lee to enter international recipe contests. Naturally she always wins. Her prizes have ranged from refrigerators and trips to Scandinavia (Best Open Face Sandwich Contest—"It's hard to get anyone to go with me on those damn trips") to a consolation prize, a fifteen-pound bag of rice—"I gave *that* away." Her lowest moment came in the onion contest run by the Spanish press office. "I only got a pound of onions off them!"

During our visit Lee seemed to be at work on twenty different tomato recipes simultaneously for the Capri Canned Tomato Contest.

"I'm longing to win this one," Lee said flashing her you-know-this-is-all-in-fun smile. "Believe it or not, Roland has never taken me to Capri." We would certainly have awarded her the first prize for any of her dishes and immediately offered to take her to Capri as a reward for her exquisite invention—a tomato charlotte; the recipe is on page 161.

While we were all busy in the kitchen, Lee's conversation was lightly salted and generously peppered with cooking and eating tips.

• • • • •

Lee's Tips: In cooking you have to taste and taste. I taste everything. One day I'll drop dead!

I don't know why everyone always has the same breakfast. Sometimes in summer I'll have fresh tomatoes and mozzarella sliced and covered with chopped basil and a glass of freshly squeezed lemon juice. Or in winter I'll begin the day with a delicious, light vegetable soup.

Make green olive oil by putting a cup of olive oil and a big handful of fresh herbs in the blender. Blend and strain. Use the green oil to make *mayonnaise verte* or French dressing. The oil keeps for months in the refrigerator.

Leftover salad is marvelous in meat loaf—1 handful of salad, shredded, to 2 pounds of meat. It also makes a wonderful instant blender gazpacho.

Fill a salt shaker with 3 parts of salt to 1 part of toasted sesame seeds. Keep the shaker handy and use it in salads, on rice, in everything.

Never wash strawberries in water. If they're too dirty to clean by wiping gently with your fingers, wash them in orange juice or sherry.

Never drain spaghetti completely. Always leave a little water. Italians do.

For hors d'oeuvres I prepare just a few dishes, two or three. I don't like to have a whole hotel cart. It spoils the appetite—unless, of course, you plan to make a meal of it.

• • • • •

Lee always begins planning her menus by choosing the dessert. Happily for us, she gave us a meringue torte which is the favorite of the Penroses' son:

Antonio's Sweet-Sweet

Meringue:
1 cup hazel nuts (filberts)
4 egg whites
⅛ teaspoon salt
⅛ teaspoon cream of tartar
1 cup sugar

Filling and topping:
2 cups dried apricots
2 tablespoons apricot brandy, kirsch, or rum
1 tablespoon sugar
2 cups heavy cream
1 ounce bitter chocolate

Toast nuts in hot oven for a few minutes. Remove and rub in a coarse towel till most of the skins come off. Pulverize nuts in a blender. Beat egg whites till frothy. Add salt and cream of tartar. Beat till stiff. Add sugar gradually, beating constantly, till stiff and shiny. Fold in nuts.

Lightly butter only bottoms of 3 8-inch cake pans with removable side rings. Spread meringue evenly on the 3 cake tins. Place into side rings; bake in 225° oven 1 hour. Remove from oven. Separate cake-pan bottoms from side rings. With a spatula or knife carefully remove meringues from pans. Invert them onto cookie sheets; return them to oven to dry as slowly as possible for another hour or 2. Remove and cool on cake racks.

Cook apricots in water to cover till soft. Drain. When cool, put into blender with brandy and sugar and blend thoroughly. Whip cream till stiff. Fold half of cream into apricot mixture.

To assemble put 1 meringue on cake plate; spread with half the apricot-cream mixture. Cover with second meringue and remaining apricot mixture. Top with third meringue. Spread with remaining whipped cream. Decorate torte by using a vegetable scraper to shave chocolate all over the top.

At one time or another all expatriates suffer from being teased about their native countries. Once, when Cyril Connolly visited the Penroses after a trip to America, he and Sir Roland teased Lady Penrose once too often, solemnly predicting that America would sink in a horrible sea of marshmallows and Coca-Cola. For dessert that evening Lee presented them with a *bombe surprise*.

"No one knew what it was," Lee told us triumphantly, "and when they'd eaten every last mouthful, exclaiming how good it was, I was pleased to announce that they had just eaten my patriotic invention: marshmallow-cola ice cream!" The recipe is on page 161. ▽

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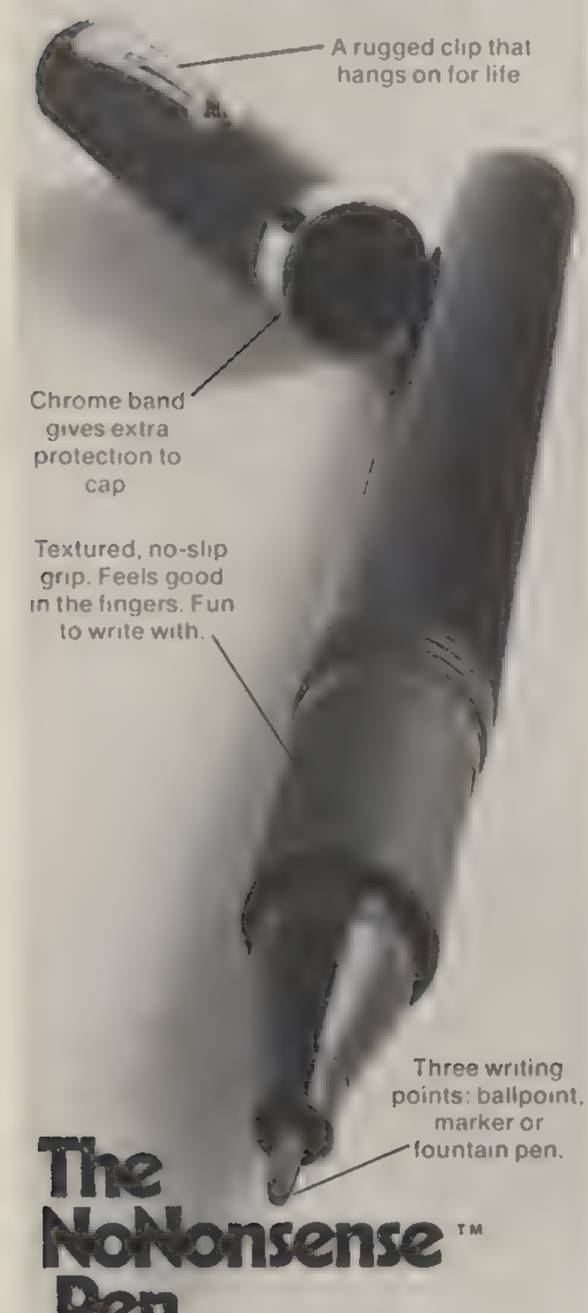
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"How can one expect a sense of awe for anything in the young when all they see around them is cheap and ugly?"

PLANET EATERS

(Continued from page 153)

resources of life on our planet are *not inexhaustible.* In the United States, it was only after wide expanses of land had been eroded because of ruthless exploitation of the top soil, after large districts had been devastated by timbering, and countless useful animal species had become extinct that these facts gradually began to be realized again, particularly because many large agricultural, fishing, and whaling industries began to feel the effects financially. Nevertheless, the truth has only begun to penetrate to the consciousness of the general public.

Present-day haste leaves people no time to think before they act. They are proud of being "doers," little suspecting that they are the undoers of nature and themselves. Everywhere there is undoing: in the use of chemicals in agriculture and horticulture and, just as short-sightedly, in pharmacy. Immunity biologists are gravely concerned about the general misuse of medicaments. Several branches of the chemical industry unscrupulously exploit the psychology of "instant gratification" by the sale of products whose delayed action cannot yet be assessed. There is an appalling lack of foresight about the future of agriculture and medicine. Those who have warned against the indiscriminate use of insecticides, herbicides, and chemical preservatives have been discredited and silenced in an infamous way.

When civilized man destroys in blind vandalism the natural habitat surrounding and sustaining him, he threatens himself with ecological ruin. Once he begins to feel this economically, he will probably realize his mistakes, but by then it may be too late. Least of all does he notice how much this barbarian process damages his own mind. The general, fast-spreading alienation from nature can largely be blamed on the increasing aesthetic and ethical vulgarity that characterizes civilized mankind. How can one expect a sense of reverential awe for anything in the young when all they see around them is man-made and the cheapest and ugliest of its kind. For the city dweller, even the view of the sky is obscured by skyscrapers and chemical clouding of the atmosphere. No wonder the progress of civilization goes hand in hand with the deplorable disfigurement of town and country.

If we compare the old center of any European town with its modern periphery, or compare this periphery, this cultural horror, eating its way into the surrounding countryside, with the still unspoiled villages, and then compare a histological picture of any normal body tissue with that of a malignant tumor, we find astonishing analogies. Considered objectively, and translated from the aesthetic to the computable, this difference consists essentially in a *loss of information.* The cell of the malignant tumor differs from the normal body cell in that it has lost all the genetical information it requires in order to be able to play its part as a useful member of the body's cell community. Therefore the malignant cell behaves like a unicellular animal or a young embryonic cell. It lacks special structures and multiplies ruthlessly, so that the tumor tissue infiltrates the still healthy neighboring tissue and destroys it. The similarities between the two processes are obvious. In both cases, the still sound parts contain highly differentiated and mutually complementary structures that owe their symmetry to information gathered in the

SPACE

(Continued from page 157)

comfortably around the table in our dining room."

Direct and reflected light set the mood of parties. "I have only one constant light in the dining room—a pinpoint recessed in the ceiling above the table that brings the centerpiece flowers to life. Sometimes I use lots of candles in clear holders on the table and let the reflections fill the room with light. Or, I use very few candles and let the lights from the terrace and bridge fill the room. A black ceiling scared me when it was sugested by Ellen L. McCluskey Associates [who worked with Sue Brown on the apartment], but it's perfect at night.

"The great joy of the apartment is that it is never monotonous. Some days, I play with the mirrored screen and see the Queensboro Bridge and the Williamsburg Bridge, which is miles down the river, in the same glass. When the moon rises, we catch its reflection a million ways. Everything is always changing, and for me change adds charm to life." ▽

MARTINIQUE

(Continued from page 94)

The Club has all sports: tennis courts where you can play at night thanks to electric lighting, a sailing school, scuba diving, water skiing. The sea, a dazzling blue, is spotted with sails. The bungalows add their own note of lively color and their names are dreamy: "Le Grand Retour," "Marie Galante," "La Tortue," "Bonne Mère," Ne crains rien," "Ma Colombe," "Notre Pain," "Méfiezvous des Amis," "Terre dé Haut," "Bois d'Inde," "Belle Étoile," "La Lutte Poulavie" . . . all the sweetness of Creole poetry.

A life of being a happy lizard basking in the sun is beginning. It won't stop until I leave. The beach is immense. A mile and a quarter of fine sand. I take a swim; and, with a swim-mask, I admire a ballet of colored fish in the limpid water. Coming out of the water, I walk across some sea urchins: I didn't read the sign cautioning swimmers. There's only one area of about two yards covered with these animals on the whole mile-and-a-quarter-long beach, and I managed to hit it. Some laughing Blacks help me by pouring the melted wax of a lighted candle over the soles of my feet. A miracle! The wax hardens, and the spines come out when the wax is pulled off.

At lunchtime we find ourselves once more at the Clubhouse. For a gourmet it's the punishment of Tantalus. A Creole restaurant, a cold buffet, a mixed grill, and upstairs a *table d'hôte,* where—helped by hostesses—we sit down at the tables for eight, introduce ourselves, strike up acquaintances. After lunch, it's up to me—a siesta, a sail, a game, reading on the beach.

The club houses seven hundred people. There are the G.M.'s *(gentils members)* and the G.O.'s *(gentils organisateurs).* The first group is about 80 percent American and 20 percent French; but the French are so loud that they give the impression of being the majority. One hundred G.O.'s have the job of amusing, keeping happy, and instructing the six hundred G.M.'s. They do it pleas-

"Blindness to everything beautiful is a mental illness that goes hand in hand with insensitivity to ethical wrongs"

course of a long evolution; whereas in the tumor, or in modern technology, only very few extremely simple structures dominate the picture.

The histological picture of the completely uniform, structurally poor tumor tissue has a frightening resemblance to an aerial view of a modern suburb with its monotonous houses designed by architects without much art, without much thought, and in the haste of competition. The processes involved in the race of mankind with itself . . . have a devastating effect on house building. Because of the commercial consideration that mass-produced building parts are cheaper, and also because of fashion, that leveler of all things, on all town outskirts in all civilized countries, mass dwellings are springing up by the thousands. Indistinguishable from each other except by numbers, and unworthy of the name "houses," they are at best batteries for "utility people," to use an expression analogous to the term "utility animals."

Keeping hens in batteries is rightly looked upon as cruelty to animals and a disgrace to civilization, but nobody objects to a similar confinement of humans, even though man can stand this literally inhuman treatment even less than animals.

The self-valuation of the normal person rightly demands that he should be allowed to express his individuality. A man is not, like an ant or a termite, constructed phylogenetically in such a way that he can bear being an anonymous and interchangeable element among millions of absolutely similar others. One has only to look at a row of gardens to see how strong is man's impulse to assert his personality. The dweller in the utility battery has only one way of keeping up his self-respect: by banishing the existence of his many fellow sufferers from his consciousness and encapsulating himself from his neighbors. In many mass-produced apartment houses, partitions have been erected between the balconies to make the neighbor invisible. One cannot, and will not, come in contact with him "across the fence," for one is afraid of seeing one's own frustrated face reflected in his. In this way, living in masses leads to loneliness and to apathy toward one's neighbor.

Aesthetic and ethical feeling are apparently closely related, and people who are obliged to live under the conditions described above obviously suffer from an atrophy of both. It seems that both the beauty of nature and the beauty of cultural surroundings created by man are necessary to keep people mentally healthy. The complete blindness to everything beautiful, so common in these times, is a mental illness that must be taken seriously for the simple reason that it goes hand in hand with insensitivity to the ethically wrong.

In the case of the people who have to decide whether a street, a power station, or a factory should be built, destroying forever the beauty of a whole stretch of land, ethical considerations play no part whatever. From the chairman of a small rural council to the minister of economics in a large state, all are unanimous that no economic—or indeed political—sacrifice must be made to nature. The few nature lovers and scientists whose eyes are open to the impending disaster are powerless: a piece of land belonging to a rural council will fetch a better price if a new road is made; and so the bubbling brook, winding its way through the village, is diverted through a conduit, and the pretty country land becomes a dreary suburban street. TRANSLATED: MARJORIE KERR WILSON

On Martinique: "The beach is immense. A life of being a happy lizard basking in the sun is beginning. It won't stop until I leave."

antly, gaily. They are young people, who aren't working there for the money—their salaries are a joke—but because they like this kind of life. Many of the men are with their wives and have worked from club to club among the sixty-three clubs that Club Méditerranée has scattered around the world. They become *passionnant* when they talk about their adventures in Turkey, Tahiti, Morocco, Greece. . . .

I have brought a pile of books from New York which I start to read on a deserted part of the beach. The attraction of the Club is that one can lead—if one wishes—a solitary life. Only mealtime brings you back to the beehive. The sunsets are extraordinary. The sun plunges into the sea with the speed and brutality it has in Egyptian legends. And at night the village lights up as the dance orchestras are warming up. You can dance a lot at Club Méditerranée—every evening, after dinner—to the music of two live orchestras. And then, for the fanatics, you dance to records till 3 A.M. in the discothèque, a *cave* under the *Tour du Port*, soon to be moved to an island across from the Club.

I choose the second day to sight-see the island by bus, where I meet up with some fellow vacationers. The tour of the island —fifty miles long, twenty-two miles wide—is made quickly, but is extremely interesting. There's the visit to a banana plantation (bananas along with sugar are the main riches of the island); St. Pierre, the old capital, engulfed in 1902 by the lava of the Mont-Pelée volcano; lunch in a seaside Creole restaurant; the remains of the plantation belonging to the Empress Josephine de Beauharnais, the wife of Napoleon Bonaparte. Josephine was born on the island and her ghost is said still to float about this place of her happy youth.

Finally there's Fort-de-France. The *ennui* of the place: *l'heure verte* on the terrace of a café, as evening falls quickly over the Carob-trees, with horse-drawn Victorias crossing here and there around the port, their bells jangling, and the lights of the riflemen's barracks going out. Then, back to the Club that evening, with its excitement of a village that is getting ready for a new night of partying, the moisture of the tropical night, and the strident, incessant concert of the frogs.

TRANSLATED: RICHARD ALLEMAN

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Mr.
Mrs. _____
Miss

Address: _____

City _____ State _____ Zip _____

For: _____

Age now _____ Grade now _____

Location preferred _____

Special interests for this summer program _____

Vogue's School & Camp Bureau

350 Madison Avenue, New York, New York 10017

4-74

Girls' Camps

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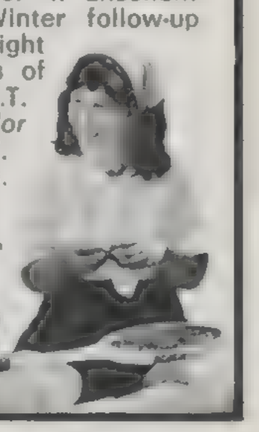
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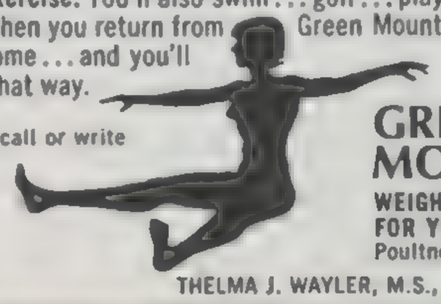
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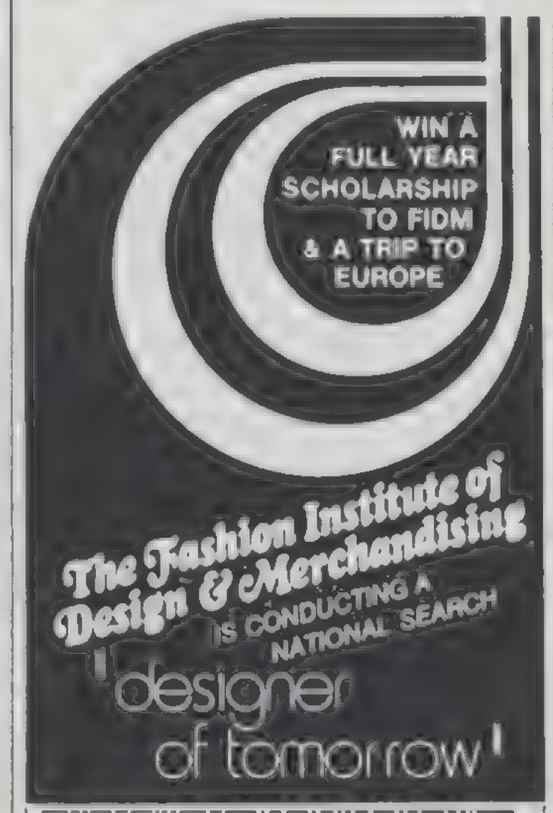
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SICK IN THE HEAD

(Continued from page 171)

Why do women seek psychotherapeutic help in such large numbers? There are, of course, some obvious explanations. Women are still expected to fulfill themselves primarily through the traditional female roles of wife and mother. Yet women live longer, have fewer children, and are more likely to be divorced than ever before; at the same time, roles for them outside the family have not really been legitimized. In our achievement-oriented and competitive society, women are at a distinct economic and political disadvantage as well as a psychological one. Rarely having been encouraged to fulfill their own potentials, many women are led to feel bereaved and bewildered and worthless when children grow up and husbands die or divorce them. Sociologist Pauline Bart asserts in her study of depression in middle-aged women that women are cruelly punished when they deviate from traditional roles and held in contempt when they fulfill them too well.

The less able a woman is to cope with the inevitable conflicts, the more likely she is to be labeled deviant, neurotic, or mentally ill—and to consider herself so. While lower-class males are more likely to engage in criminal behavior and end up in jails, lower-class women tend to be hospitalized in state mental institutions. Similarly, middle-class men may turn to alcohol while middle-class women seek help in psychotherapy.

These women, who have flocked to predominantly male therapists in search of personal salvation, often find themselves up against the unyielding notion that mental health means a proper adjustment to one's environment. And here we come full circle. For to be healthy, from a therapist's point of view, a woman must accept the behavioral norms that society dictates for her sex, even though it may have been the very effort to "adjust" to prevailing standards that drove her to seek help in the first place.

In general, mental-health professionals have played a major role in rationalizing and sanctifying the status quo. Their theories and pronouncements carry considerable weight in society, and their notions about what is "normal" or "natural" are insidiously enforced in their practices. Thus many clinicians not only may not alleviate the underlying causes of women's conflicts but may actually reinforce and perpetuate them.

The widespread use of psychoactive (Continued on page 196)

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PREVENTION

(Continued from page 170)

of suitable M.D.'s. In some instances, he suggests help from a specialized intervention clinic supervised by the Foundation.

These clinics are four in number—smoking cessation, nutrition, hypertension, and physical fitness; their approaches are many, ranging from individual counseling to group therapy. We know, we were there.

Take nutrition, for example, where we encountered Rebecca Arliss, a disarming young woman wearing a bulky sweater, and looking thin, enviably thin. A Master of Science, Nutrition in Public Health, she handles individual counseling as well as "group." Before participants are accepted, they must be checked for levels of cholesterol and triglycerides, height, weight, age, amounts of physical activity, stress, and so forth. They must fill out questionnaires mined with such zingers as "Who decided you should lose weight at this time? spouse? others?" Perhaps the most venomous is a sheet designed to reveal just how much you eat and how often—a revealing if painful document.

In one-to-one counseling, Miss Arliss limits her first suggestions to one or two: cut down on fatty meats and trim fat before cooking; try skimmed milk instead of whole. Much later she helps to work out an exact regime.

In "group," which she runs for ten to twelve weeks with a Ph.D. candidate in psychiatry, much attention is given to techniques borrowed from the behavioral sciences: "The whole idea is to create an awareness of food habits and to have people talk about losing weight. When you develop control, you feel good about yourself."

To help people gain control, a list of thirteen strategies is handed out, and each person is asked to choose two—say, "delay compulsive eating for fifteen to thirty minutes" and "manage to eat in only one place." No one way is stressed, but whatever you do should be planned. "There's a big difference," said Miss Arliss, "in *trying* to lose weight and *making a decision* to lose weight—just trying can be destructive to self-esteem." The big question—unanswered—is: how will the scales register a year from now.

Many such questions remain unanswered now, but the Foundation, which describes itself as "data-hungry," has been accumulating not only the facts of the examinees' original health status but has attempted to follow up certain groups, mainly those who came to the intervention clinics, so that ultimately they will have a broad picture of what can be accomplished with a significant group of people who have had their eyes opened to the importance of trading in health risks for some proper health habits.

"The major killers," maintains Dr. Wynder, "are due to lifestyle. Any disease that is man-made is man-preventable, and we want to be on the first line of defense, to focus public attention on preventive medicine as a way to offset the inroads of disease. . . . Without your body you are nothing. People should know as much about their bodies as they know about the stock market. . . . Now we are trying to appeal to the young—both children and the young woman who will take care of her husband because she loves him and give her children good health habits in the first six years of their lives. We want to be the *Sesame Street* of health education."

One of the candidates for taking this cause to the young is the Foundation's own "Dr. Ahh-hh, the healthy people's doctor," who says, "Nobody takes better care of you than *you*." A sprightly, red-bearded fellow who looks like a bedside manner, he may soon appear on television.

In a pilot project at one of New York's private schools, the young are having their cholesterol levels measured and their blood pressure taken because past tests reveal that a high lipide (fat) level in early years can make trouble later. Furthermore, the child with high cholesterol is apt to come from a family prone to high cholesterol—including the dogs and cats. Parents are invited to have mini-physicals and given diet advice if they want it.

As everyone at the American Health Foundation tells you, they are battling the illusion of immortality—that old white magic, "it may kill somebody, but it won't get me." ▽

Practical note:
Individuals can, by appointment, have the extensive physical supervised by the American Health Foundation—the cost is $100 for men, $110 for women. All information is held in strictest confidence and cannot be released, even to the subject's own physician, without specific permission. American Health Foundation, 1370 Avenue of the Americas, New York, New York 10019. Telephone: (212) 489-8700.

FASHION AND ACCESSORY DETAILS

Page 116: White hat: Hats by Lipp. Scarves by Karl Lagerfeld for Chloë, at Saks Fifth Avenue. Watch at Bucherer.

Page 117: Black Castlecliff earrings. Jules van Rouge black-and-silvery necklace. Tights by Danskin. Yves St. Laurent sandals.

Page 118: *Left:* Rhinestone-and-"pearl" earrings by Jules van Rouge. William de Lillo clips. . . . *Above right:* Bracelet by K.J.L.

Page 119: Jewelry at Bucherer. Sash: Karl Lagerfeld for Chloë, at Saks Fifth Avenue. Handbag by Bottega Veneta. Hanes tights. Sandals: Gamins/Adlib by Raybuck.

Page 120: Black chiffon scarf by Doro. Black suède bag by Carlos Falchi. Geoffrey Beene jewelry. Sandals by Yves St. Laurent.

Page 121: Hat: Suzanne Daché. Donald Stannard earrings. Christian Dior tights. Sandals: Yves St. Laurent.

Page 122: Earrings by Peter & Peggy for P.C. Designs. Scarf: Henri Bendel. Red Cobra bracelets. Tights by Van Raalte. Sandals: Mario Valentino Boutique.

Page 123: Adolfo hat. Earrings by Trifari. Van Raalte tights. Sandals: Mario Valentino Boutique.

Page 124: *Top:* Hat: Hats by Lipp. Scarf by Karl Lagerfeld for Chloë, at Saks Fifth Avenue. K.J.L. watch. Tights: Burlington. Customcraft shoes. . . . *Left:* Suzanne Daché black straw beret. Scarf: Karl Lagerfeld for Chloë, at Saks Fifth Avenue. Burlington tights. Customcraft shoes.

Page 125: All jewelry by Robin Kahn.

Page 126: Tropic-Cal sunglasses. Bucherer watch. Tights: Roman Stripe. Customcraft shoes.

Page 127: *Left:* Earrings by Trifari. Scarves: Karl Lagerfeld for Chloë, at Saks Fifth Avenue. . . . *Right:* Earrings by M & J Savitt. Piaget watch. Round-the-Clock tights. Yves St. Laurent shoes.

Page 128: Chiffon scarf (trimmed with rhinestones) at the wrist, by Doro. Round-the-Clock tights. Yves St. Laurent sandals, at Bloomingdale's.

Page 129: Doro scarf (in hair).

Page 130: *Above:* Turnout by Halston Ltd. . . . *Below center:* Buff-colored body stocking by Vanity Fair. . . . *Below right:* Vanity Fair bra and bikini.

Page 131: *Center:* Don Kline straw hat. Earrings by Marvella. . . . *Below left:* Earrings by K.J.L. . . . *Far right:* Earrings by Jules van Rouge.

Page 132: *Above:* Turnout by Adolfo. Trifari earrings.

Page 133: *Left:* Earrings and necklace by Marvella.

Page 134: *Top left:* Dress by André Laug. . . . *Below left:* Marvella earrings. . . . Necklace by Frank Mastoloni. . . . *Above:* Scarf, at Saks Fifth Avenue. . . . *Below left:* Earrings by Alexis Kirk. . . . *Below right:* Scarf by Echo Scarfs. Necklace: Marvella.

Page 135: *Above right:* Necklace by Vendôme. . . . *Center right:* Earrings by Eisenberg Ice. Trifari bracelets. . . . *Corner right:* Donald Stannard earrings.

Page 138: Bathing cap by Kleinerts, at Bloomingdale's. M & J Savitt bracelets: Cul de Sac at Bloomingdale's.

Page 139: Scarf around neck by Robinson & Golluber.

Page 165: Navy pants by Kasper for J.L. Sport, at Miss Bergdorf of Bergdorf Goodman. Red lace-up espadrilles by Jacques Cohen, at Canvas Corner, Miss Bergdorf of Bergdorf Goodman.

Page 168: *Top left:* Shirt and pants by Tjian Sport.

Page 169: His clothes and raincoat, from Paul Stuart.

Page 172: *Top left:* Morris Moskowitz bag. . . . *Above right:* Hat: Hats by Lipp, at Henri Bendel. . . . *Center left:* Bracelets by M & J Savitt. . . . *Bottom left:* Earrings by H & S Originals. . . . *Below center:* Earrings by M & J Savitt. . . . *Below right:* Beret by Veaumont. Scarf: Domonique France. Shirt, Saint Laurent Rive Gauche.

Page 173: *Above right:* Golden ball earrings by Trifari. . . . *Below left:* Alexis Kirk earrings. . . . *Below right:* Veaumont bisque beret. Bordeaux cotton scarf by Domonique France. Saint Laurent Rive Gauche shirt.

Page 176: Hat: Hats by Lipp, at Henri Bendel. Ruza Creations clip. Necklace and bracelets by M & J Savitt. Bag: Erik for Holiner.

Page 177: *Left:* Napier earrings. . . . *Right:* Adolfo hat. Necklace and silver bracelets by M & J Savitt. Alexis Kirk straw bracelets.

ITALIAN VOGUE

THE SPRING 1974 COLLECTIONS ISSUE

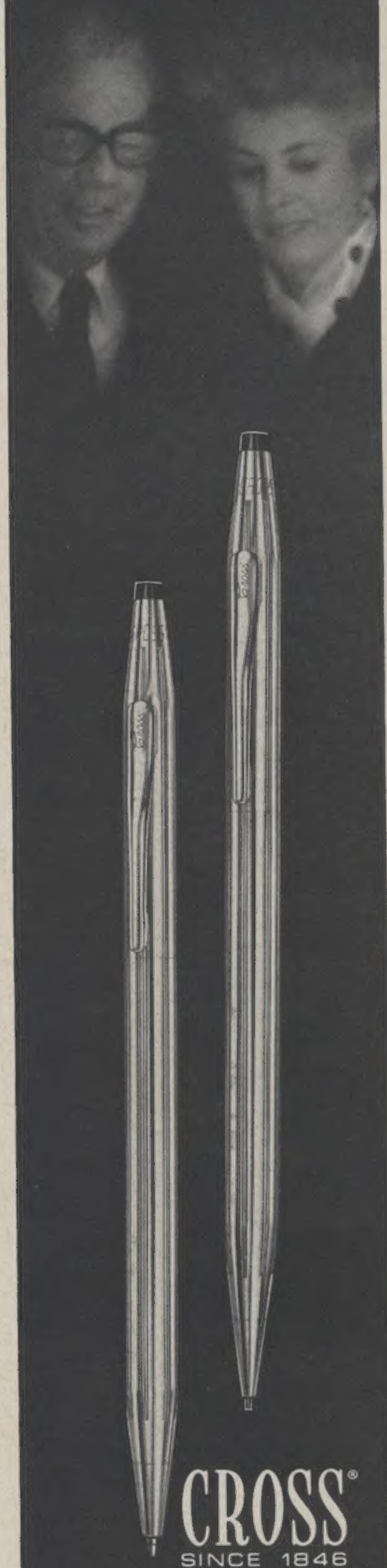
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SICK IN THE HEAD

(Continued from page 193)

drugs among women may illuminate one deficiency of the "adjustment" ethic. Women are formidably involved with psychoactive drugs; but unlike men, who are the major users of illegal drugs such as opiates and hallucinogens, virtually all studies show that women are more involved with drugs that are originally legally prescribed—barbiturates, relaxants, major and minor tranquilizers, diet pills, amphetamines, and so on.

Psychologist Linda Fidell asserts that women receive 67 percent of the prescriptions for psychoactive drugs. Since doctors tend to terminate interviews by giving prescriptions, she explains, it isn't surprising to find the sex with the greater number of visits receiving the greater number of prescriptions. The problem is that the numbers are disproportionate: women get more drugs than they make visits. Therefore, Fidell continues, a relationship that appears straightforward has, in fact, a heavy overlay of sex-role stereotyping. Other researchers have pointed out that many doctors tend to see all women as housewives and readily prescribe tranquilizers for them on the assumption that their duties don't require them to be particularly alert. Drug advertising may contribute substantially to professional stereotyping of women. One analysis of the drug advertisements in leading medical journals over a five-year period discovered a strong tendency to associate psychoactive drugs with female patients.

The emotional problems of women today are real. No matter what blend of roles a woman may choose, she finds herself in conflict with herself or with societal expectations. It is time for psychotherapists to act on new data and to listen with a different ear. It is time for women, as the prime users of mental-health services, to begin asking hard questions of themselves. They have insights to give as well as to gain. ▽

EDITOR'S NOTE: *Mary E. King heads her own management consulting firm in Washington, D.C., Mary King Associates, Inc., specializing in health, corrections, and criminal justice for state, city, and local programs. Sharland Trotter is a writer whose most recent book,* The Madness Establishment, *coauthored with Franklin Chu, will be published next summer.*

This text was adapted from the paper "Sexism in Mental Health" presented at the 101st Annual Meeting of the American Public Health Association, San Francisco, California, November 4, 1973.

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